

KAWAIHUAHUA'IOKEWALO: BUILDING CULTURAL IDENTITY THROUGH MUSIC

Jasmine P. Merseberg
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School of Architecture
University of Hawai'i

Doctorate Project Committee
Spencer Leineweber, Chairperson
Geoffrey Lewis
Randie Fong

ABSTRACT

With the changing landscape of urban areas in Hawai'i, there have been disconnections with the built environment and the indigenous lands in which such buildings rest. The histories and identities of place are often neglected, and the preservation of culture is often lost. The research of this doctoral thesis strives to create a new approach to culture-based design by using Hawaiian music as a means of cultural identity.

Hawaiian music plays a major role in the Hawaiian culture, as it is through music that the identity of place and people have been preserved and passed down through the generations. As architects, the goal of creating spaces that capture the identity of place and the essence of its people is something that should be encouraged here in Hawai'i. If Hawaiian music has the power to create and connect a sense of identity and place amongst the community, then Hawaiian music can lead us to successful culture-based design.

Elements of Hawaiian music are analyzed in its relation to design principles. These elements are then applied in the design of a Hawaiian Music and Dance Cultural Center, a place for the preservation and perpetuation of Hawai'i's cultural arts. Located in the Kaka'ako Makai area, this design project focuses on ways in which we can recover cultural identity in developing urban areas.

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INTRODUCTION

INTRODUCTION

With the changing landscape of urban areas in Hawai'i, there have been disconnections with the built environment and the indigenous lands in which such buildings rest. The histories and identities of place are often neglected, and the preservation of culture is often lost. In this struggle to acknowledge the stories of the land and its people, defining cultural identity differ from person to person. This differentiation of cultural identity leads to challenging design decisions when it comes to creating culturally sensitive design.

Architecture in Hawai'i today, has become a modernized and stereotypical translation of traditional building forms or materials. However, the identity of a culture coincides with the lifestyle of its people. Native Hawaiians have evolved with the changing times and technologies to perfect skills and efficiencies. Native Hawaiian culture, although rooted deeply to our past, have never remained stuck in the past. We have evolved and strengthened our communities as urbanism has evolved our landscapes. As technology and Hawaiian lifestyles have adapted throughout the generations, our cultural beliefs and identities have remained true to ourselves and have been the consistent thread linking our present to our ancestors and to our future.

As a Native Hawaiian, architecture in Hawai'i should strive to represent our people's true essence and allow Hawaiians and their artistic and functional ability to be expressed in modern structures. This idea goes beyond traditional building structure and materials going deeper into the translation of the meaning and expression of cultural identity into the special expression of architectural developments. This doctoral thesis will take inspiration from Hawaiian music to recover cultural identity in the design of Hawai'i's urban areas.

Music plays an important role in the Hawaiian culture. It is through music that histories, genealogies, legends and phenomena of Hawaiian gods have been preserved and passed down through the generations. Although musical styles have changed over the years, the stories and messages behind the lyric have remained consistent. It is through these songs, that the Hawaiian people have connected to an identity of place and people. As architects, the goal of creating spaces that capture the identity of place and the essence of its people is something that should be encouraged here in the

islands of Hawai'i. If Hawaiian music has the power to create and connect a sense of identity and place amongst the community, then maybe Hawaiian music can lead us to successful culture-based design. It is through design of this sort that we may help to recover cultural identity in future designs.

This thesis will look at how music is an identifier for the Hawaiian people, how Hawaiian music can bring identity to people and place, and how this identity of music and culture may be translated into design, setting the groundwork for future design and development of a Hawaiian Music and Dance Museum. After developing a list of design principles inspired by musical elements found in Hawaiian music, these ideas will be applied in the design of a Hawaiian Music and Dance Cultural Center in an urban area of Honolulu. The end goal of this project is to design a cultural center for the preservation and perpetuation of one of Hawai'i's the most important cultural arts, Hawaiian music and dance.

CONCEPT

The concept for this project in its entirety, stems from the ‘ōlelo nō‘eau (or Hawaiian saying), *ka wai huahua‘i o Kewalo*, meaning “the bubbling waters of Kewalo.”¹ This saying speaks of a fresh water spring of Kewalo on the island of O‘ahu. If one were to analyze the saying further, one may interpret each individual word. *Wai*, or water, is a symbol of life and wealth. *Huahua‘i*, is a reduplication of the word *hua‘i*, which refers to the action of bubbling, gushing forth, revealing or uncovering. *Kewalo*, aside from being the place name of the area near Kaka‘ako in Honolulu, Hawai‘i, may be translated as to call, echo, or resound.² When looking further into the poetic text of the ‘ōlelo nō‘eau, *ka wai huahua‘i o Kewalo* could be interpreted as “the gushing life of the resonating sounds,” with sounds referring to Hawaiian music, dance, and cultural arts. Similar to a fresh water spring that continuously flows with water providing life to the land and community, the hope of this project is to create a space that continuously flows with Hawaiian music and dance that resonates through the community to enrich and strengthen cultural identity.

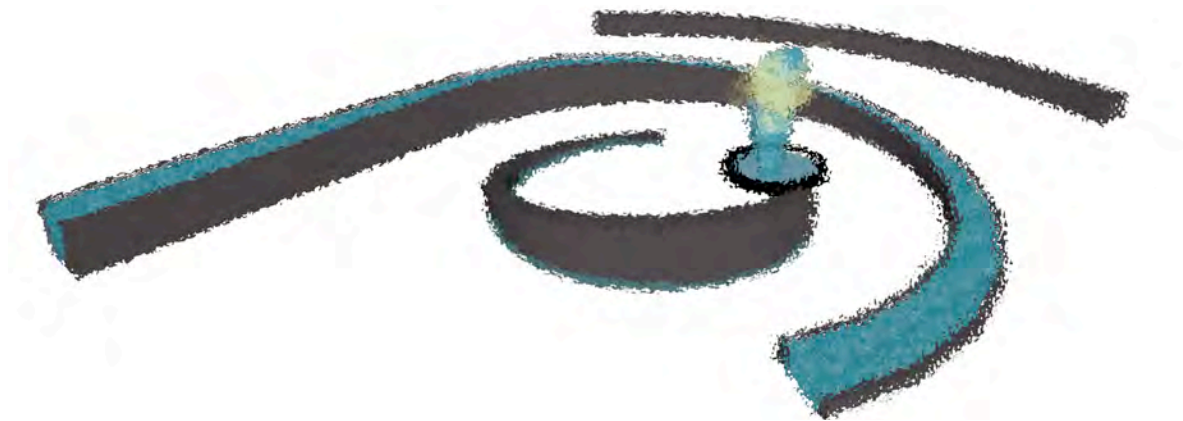


Figure 1: Kawaihuahua‘iokewalo: fountain sculpture (abstracted)

¹ Mary Kawena Pukui, *‘Olelo Nō‘eau: Hawaiian Proverbs & Poetical Sayings* (Honolulu: Bishop Museum Press, 1983), #1653.

² Mary Kawena Pukui and Samuel H. Elbert, *Hawaiian Dictionary* (Honolulu: University of Hawai‘i Press, 2003), accessed April 20, 2013, <http://wehewehe.org>.

CHAPTER 1 | MUSIC AS IDENTIFIER

History of Hawaiian Music

1.0 | MUSIC AS IDENTIFIER

Music has played an important role in the Hawaiian culture. With no written language, ancient Hawaiian culture was one sustained through oral traditions. *Mo'olelo*, or stories, of histories, genealogies, legends and phenomena of Hawaiian gods were memorized and recited from generation to generation. These stories were told through chant, and were later accompanied by melodies, to create song or music.

With the arrival of the missionaries in 1820, Native Hawaiian traditions saw a major decline throughout the first half of the century with the banning of hula (ancient dance) by the church.³ In 1896, three years after the illegal overthrow of the Kingdom, Hawaiian language was banned from use in public and private schools. By the early 1900's, many Hawaiians were not able to communicate in the language of their ancestors.⁴ A lot of the cultural arts were lost.

In the late 1960's through the 1970's, there was a significant rise in the Hawaiian language and an interest in the Hawaiian culture and arts, a period known as the Hawaiian Renaissance.⁵ A resurgence of Hawaiian music made its way into the community with both old and young learning, teaching, and performing Hawaiian music. The revival of ancient styles of hula also occurred in this period, along with other cultural practices such as sports.⁶ Today, there is still a great interest in recovering Native Hawaiian cultural stories and histories forgotten over the past few centuries. As *mele* are rediscovered, the identity of our people are uncovered providing insight and knowledge about our ancestor's past. Hawaiian music and dance has this power to bring the culture and stories of our ancestors to the forefront of the community. It is through music and dance that the people of Hawai'i can connect to their cultural identity.

³ Noenoe K. Silva, *Aloha Betrayed: Native Hawaiian Resistance to American Colonialism* (Durham: Duke University Press, 1996), 88.

⁴ Noenoe K. Silva, "Na Hulu Kupuna: To Honor Our Intellectual Ancestors," in *Biography*, V32 (2009): 44-45.

⁵ George S. Kanahale, "The Hawaiian Renaissance," *The Kamehameha Schools Archives*, accessed September 29, 2013, <http://kapalama.ksbe.edu/archives/pvsa/primary%202/79%20kanahale/kanahale.htm>.

⁶ Kanahale, "The Hawaiian Renaissance."

1.1 | HISTORY OF HAWAIIAN MUSIC

When trying to identify Hawaiian music, it is important to note that there are many styles and genres that make up the music of Hawai'i. When looking up the word music in the Hawaiian dictionary, music is simply translated as *mele*. However, when looking up the English translation of the word *mele*, it can mean song, anthem, chant, or poetry.⁷ The multiple meanings of this one word illustrate the complexity of the Hawaiian language and Hawaiian cultural aspects.

Mele has been an integral part in the lifestyles of the Hawaiian people. In ancient styles there are two main categories of *mele*: *mele oli* and *mele hula*. *Mele oli* are chants or poems that are recited strictly with the use of one's vocal instrument. *Mele hula* are rhythmic chants, often accompanied by percussion instruments for the use of dance. These *mele* would recite history, genealogies, and stories through the generations. *Mele* can be recited for many different occasions. The following are some of the types of *mele oli* as described by George Kanahahele⁸:

TABLE 01 | Types of *Mele Oli*

<i>mele pule</i> prayer chant	<i>mele pule kala</i> : a prayer for protection from evil <i>mele pule ho'o'ulu</i> : an appeal for divine inspiration <i>mele pule k'āhea</i> : an invocation of family gods <i>mele pule ho'onoa</i> : a prayer to make free of <i>kapu</i> <i>mele pule ho'omaika'i</i> : a prayer of thanks
<i>mele ko'ihonua/</i> <i>mele k'ānaenae</i> genealogy chants/ sacred chants	<i>mele inoa</i> : a name chant <i>mele ma'i</i> : a personal chant in praise of genitals <i>mele lei</i> : a chant presented to an individual along with a lei <i>mele ho'āla</i> : an individual's awakening chant
<i>mele paha</i> chants used for games, improvised chant	<i>mele ho'opiopio</i> : love chant <i>mele kimo</i> : chants accompanying a game similar to jacks <i>mele kuamuamu</i> : insulting chants <i>mele ho'oki'eki'e</i> : boastful chants <i>mele aloha</i> : greeting chant <i>mele mahalo</i> : admiring or thanking chants

⁷ Pukui and Elbert, *Hawaiian Dictionary*, "mele."

⁸ George Kanahahele and John Berger, "Chant," in *Hawaiian Music & Musicians: An Encyclopedic History* (Honolulu: Mutual Publishing, LLC, 2012), 93-97.

Mele hula categorizes chants that are used for dance. These *mele* are often accompanied by percussion instruments and contain much more distinct rhythmic patterns of expression, much different from the more conversational styles of *mele oli*.⁹ It wasn't until the arrival of the missionaries in 1820 that a more westernized form of music had emerged.¹⁰ From the introduction of hymns and musical instruments, to a wide variety of musical styles introduced by travelers throughout the years, Hawaiian music has transformed significantly throughout history. Table 02 is a chronological summary of Hawai'i's historical musical periods that have been described by George Kanahele and Elizabeth Tatar.¹¹

TABLE 02 | Chronology of Hawaiian Music

Dates	Period Description	Genres	Influence	Instruments
PERIOD I [1820-1872]	ARRIVAL OF THE MISSIONARIES This period saw the influence of stringed instruments, and outside influences from ship's bands that performed popular songs, solo band and dance pieces. Among these songs was the introduction of the waltz, which became popular among Hawaiian music	<i>Hīmeni</i>: [Sacred hymns] Secular music	American origin - unadorned, soulful New England harmony European/Asian sources from Mexican, Italian, German instrument/ vocal groups, and Burmese singers.	Bass Violin Violin Guitar Piano Accordion Flute

⁹ Kanahele, "Chant," 98.

¹⁰ Kanahele and Berger, *Hawaiian Music & Musicians: An Encyclopedic History*, xliii.

¹¹ George Kanahele (1930-2000) was a native Hawaiian activist, historian, and author. Items referenced in Table 02 can be found in his book *Hawaiian Music & Musicians: An Encyclopedic History*, published in 1979 and 2012. Amy Stillman, was born and raised in Hawai'i. Her career in ethnomusicology focuses on performance traditions in Hawai'i. More on information found in Table 02 can be found in her article, "Textualizing Hawaiian Music," published in *American Music Journal*, V23, 2005. **The table summarizes the musical events that occurred, and the musical genres and instruments that emerged in each historical music period.

Dates	Period Description	Genres	Influence	Instruments
PERIOD II [1872-1900]	ROYAL BANDS AND MUSICIANS This period saw the establishment of the Royal Hawaiian Band (Henri Berger), and royal music clubs, like the Kawaihau Glee Club. The waltz was made popular as well as piano and zither accompanied compositions for royalty. A wider range of melody appeared in this period, which had been based on hymn harmonies.	Hula ku'i [Songs used for dance that combined old/new elements. Usually accompanied by guitar and ukulele.]		Guitar Piano Zither
PERIOD III [1895-1915]	AMERICAN URBAN MUSIC This period marked the beginning of the era where American urban music and ragtime spread across Hawai'i. Hawaiian quintets were formed of stringed instruments and were in great demand as dance bands.	Hapa Haole [Songs with the use of English words]	American Urban Music and Ragtime	'Ukulele
PERIOD IV [1915-1930]	JAZZ INFLUENCE Tin Pan Alley versions of <i>hapa haole</i> music spread throughout the mainland America.			
PERIOD V [1930-1960]	GOLDEN AGE During the "Golden Age," <i>hapa haole</i> music became a means of revenue as radio, movie and television shows peaked during this time. Hollywood orchestra sounds were added to Hawaiian songs and mainland musicians adopted and composed a new brand of <i>hapa haole</i> music.		Hollywood orchestra sounds	Full orchestra accompanied Hawaiian songs both new and old.
PERIOD VI [1960-1970]	DECLINE OF INTEREST IN HAWAIIAN MUSIC This period saw a decline of interest in traditional Hawaiian music and <i>hapa haole</i> music. Rock 'n roll and pop music became popular among Hawai'i's youth generations and were the type of music played on the radio. This period, which also occurred around Statehood, saw a great influence of American pop music reflecting in the composition of new form <i>hapa haole</i> songs that became popular in the islands as well as the U.S. mainland.		Rock 'n Roll American Pop Music	
PERIOD VII [1970-Present]	HAWAIIAN RENAISSANCE In this period there was an increased interest in traditional Hawaiian music, as well as cultural identity. Protest songs emerged as well as songs speaking of the land. Cultural revival emerged in the composition of new contemporary songs.	Hawaiian Folk Music		

Hawaiian music has changed drastically over the years with a number of outside influences, yet although the styles of music have changed, the lyric and underlying stories and sense of identity has remained consistent. Hawaiian music speaks of the beauty of its land and people, and has preserved the connection Hawaiian people have with the land and each other.

Because of the many styles of Hawaiian music and aspects of music in general, it is important to remember that the goal of this project is not in trying to define what Hawaiian music is, but to analyze common characteristics and elements of Hawaiian music to better understand how music influences can be used in the composition of space.

CHAPTER 2 | ELEMENTS OF HAWAIIAN MUSIC

Poetic Text

Musicality

Elements for Design

2.0 | ELEMENTS OF HAWAIIAN MUSIC

This project focuses on the interpretation of Hawaiian music and its relationship to architecture. Hawaiian music's characteristics are very distinct to Hawai'i and its culture. Amy Stillman, an ethnomusicologist who focuses on Hawaiian chant and dance, says that, "performance traditions are highly structured systems that involve the manipulation of creative processes in time and space."¹² Because of this, performance such as *hula* and *mele* offer entry into "extra-textual dimensions of retaining information."

For the purposes of this project, *mele* will be divided into two parts, lyric or poetic text, and musicality. The lyric or poetic text is the language in and of itself, the meaning and arrangement of words that describe places, people, histories, etc. Musicality, has it's own kind of language, a musical language in terms of rhythm, tone, harmonies, etc. This musical language adds another dimension beyond verbal language, adding expression and feeling to the stories in which the poetic text speaks.

These elements, poetic text and musicality, provide additional layers of information to help interpret the experiences and histories of people and place. In this chapter, poetic text and musical elements of Hawaiian music will be identified and analyzed. These elements will also be compared to design principles to show how elements of music may be translated into space and architecture.

¹² Amy Stillman, "Of the People Who Love the Land: Vernacular History in the Poetry of Modern Hawaiian Hula," *Amerasia Journal* 28:3 (2002), 87.

2.1 | POETIC TEXT

This section describes the common characteristics of Hawaiian poetic texts from the meaning and information found within the texts to the arrangement of words.

2.1.1 | MEANING OF POETIC TEXT

In the Hawaiian culture, the natural world and culture are interrelated. A strong appreciation for the land has been taught and practiced throughout generations. There is a Hawaiian saying that reads, *He ali'i ka 'āina; he kauwa ke kanaka*, meaning, “the land is a chief; humans are its servants.”¹³ Being that the land was a rich resource for food and shelter, as well as spiritual insight, respect for the land was important in daily life.

In today's urban developments, the relationship to our natural environments is limited, yet it is important to remember that we need the land and all its resources more than the land needs us. As architects and designers in Hawai'i, we should strive to understand the relationship and respect our ancestors had for the land to design in harmony with the site, protecting our resources, and preserving the natural beauty and lifestyles of our cities.

Through the years, the relationship between the people and the natural world in Hawai'i has been passed down through the generations through stories, song, and dance. In Hawaiian music, we see this appreciation and connection with the natural world, from *mele* speaking of particular sites and natural elements, and through the careful use of symbolisms and metaphors to nature. This strong connection to the natural world is evident in Hawaiian music, which plays a huge role in Hawaiian lifestyles.

¹³ Mary Kawena Pukui, *'Olelo No'eau: Hawaiian Proverbs & Poetical Sayings* (Honolulu: Bishop Museum Press, 1997).

PLACE NAMES

Our Hawaiian ancestors were famous for their art of naming places. Many place names offer meaning or insight as to the descriptions of the place or events that once happened there. The following are examples of place names, where the direct translation of the word suggests special characteristics of place:

Honolulu	<i>Hono-lulu</i>	[sheltered bay] ¹⁴ This place name speaks of the physical traits of the area.
Kaimuki	<i>Ka-ʻīmu-kī</i>	[<i>tī</i> oven] Menehune were said to cook <i>tī</i> leaf in ovens here that would suggest the heat that is found in the area. ¹⁵
Nuʻuanu	<i>Nuʻu-anu</i>	[cool height] ¹⁶ This name references the climatic conditions, as this area is often cool and wet.

Understanding a place is important for successful design on a particular site. The meaning of place names can give one insight to how native Hawaiians viewed the place. Character traits, historical events, or climactic conditions can be acknowledged just in a name itself.

WIND + RAIN NAMES

Our ancestors named the different winds and rains of the islands. When looking at certain *mele*, wind and rain names are often mentioned describing a particular place or a number of places, suggesting the overall areas and movement these winds and rain can be found. The names themselves, similar to place names, may also provide information about the characteristics of wind and rain types.

The *mele* titled, *A Kona Hema*, an ancient chant, later set to music, speaks of the districts of Kona and Kohala on the island of Hawaiʻi. In the verse below, the poetic text of the *mele* reference the wind of the area, ʻĀpaʻapaʻa.

¹⁴ Pukui and Elbert, *Hawaiian Dictionary*, "honolulu."

¹⁵ Mary Kawena Pukui, Samuel H. Elbert and Esther T. Mookini, *Place Names of Hawaii* (Honolulu: University of Hawaiʻi Press, 1974), 69.

¹⁶ Pukui and Elbert, *Hawaiian Dictionary*, "nuʻuanu."

*Ka makani hele uluulu
Kū ka e'a i ka moana
Ka moana o Māhukona
Ka makani 'Āpa'apa'a*

The wind increases
The sea rises
The sea of *Māhukona*
The wind of 'Āpa'apa'a'¹⁷

'Āpa'apa'a, in the Hawaiian Dictionary, means dry or parched; a strong wind associated with Kohala, Hawai'i.¹⁸ Kohala is an area known to be very dry, windy, and hot, and it is through the name of it's wind, 'Āpa'apa'a, that this idea of a dry wind or area can be implied. Hawaiians were also very creative with naming things through sound associations. *Pa'a* means strong or firm. When put together to form 'Āpa'apa'a, the sounds that are created from *a-pa'a-pa'a* echo the sounds of the strong wind as it blows through.

Wind and rain names offer descriptive insight as to the climactic conditions of a site that can be useful when doing site analyses for a particular project.

IDENTITY OF PLACE

Poetic texts are very descriptive and in creating an identity of place. Poetic texts describe landscapes, as well as events that occurred. *Ua Nani 'O Nu'uanu* is a famous *mele inoa* (name chant) written for Alexander Liholiho, Kamehameha IV. In this *mele*, descriptions of plants, views, winds and rains are found within the poetic text.

*Ua nani 'o Nu'uanu
I ka lau o ke kāwelu*

Beautiful is *Nu'uanu*
With the [*kāwelu* grass] ----- plants

*Ua hālāwai aku lā
Me ka makani nui*

There one always meets
With the [strong wind] ----- wind

*E 'i'ini ana ka mana'o
E 'ike 'iā Kahuwailana*

One looks forward
To seeing *Kahuwailana*

'O ko'u hoa no ia

My friend is there

¹⁷ "A Kona Hema," from *Huapala: Hawaiian Music and Hula Archive*, accessed April 20, 2013, http://www.huapala.org/A/A_Kona_Hema.html.

¹⁸ Pukui and Elbert, *Hawaiian Dictionary*, "'āpa'apa'a."

<i>‘O ka ua Ki’owao</i>	The rain named [<i>Ki’owao</i>] ----- rain
<i>Ua pono nō kāua</i> <i>Ho’okohu ana ia ka mana’o</i>	It is good for us [Pleasing to the mind] ----- emotion
<i>Ha’ina mai ka inoa</i> <i>‘O kalani ‘Iolani</i>	To honor the name of King Kamehameha IV ‘Iolani ¹⁹

From the translation of this song, we can gather that this place of Nu‘uanu is full with *kāwelu* grass and strong winds. In regards to the rain named, *Ki’owao* literally means concentrating rain of the uplands. By the way in which the poetic text refers to this rain as “my friend,” we can imply that this type of rain is gentle and friendly. “My friend,” may also have another meaning of an actual friend or lover, suggesting that this place of Nu‘uanu is where these “friends” would meet. An emotional or experiential description is implied in the fifth stanza saying that this place of Nu‘uanu “is good for us, pleasing to the mind,” maybe suggesting a sense of calm and relaxation where the “friends” could enjoy, or just describe the overall area.

HIDDEN MEANINGS

Hawaiian poetic texts often feature the use of symbolisms and metaphors to nature. These symbolisms can be referred to by the Hawaiian term, *kaona*, meaning hidden meaning. *Kaona* in poetic texts can conceal a reference to a person, place or thing, or hold double meanings that may bring about good or bad fortune.²⁰ Often times in poetic text, the use of symbolisms and metaphors to nature are found as composers aim to use the beauty found in nature to capture the beauty of a person or emotion.

A *mele* composed by Jay Kauka, *Ka Wailele ‘O Nu‘uanu*, is an example of a poetic text that uses the beauty of nature to express the emotion of love. As a child, his father would drive from Lanikai to Honolulu through Nu‘uanu valley to school every morning. After the passing of his father, Jay Kauka composed this *mele* as a tribute to his father’s word, “Look at the waterfall on the left and know that it will always be there.” One could interpret the everflowing waterfall as a metaphor for everlasting love.

¹⁹ “Ua Nani ‘O Nu‘uanu,” from *Huapala: Hawaiian Music and Hula Archive*, accessed April 20, 2013, http://www.huapala.org/U/Ua_Nani_O_Nuuuanu.html.

²⁰ Pukui and Elbert, *Hawaiian Dictionary*, “kaona.”

I laila i nā pali 'ike ai
Ka wailele 'o Nu'uānu
E ho'okahe pau 'ole
He wai nō ia e iho ai
E ka'aka'a kou maka e 'ike ai
Ke kahe nei ka wailele pahihi
'Ole mai nō
He kahe mau nō 'ia

There on the cliffs can be seen
 The waterfall of Nu'uānu
 It never stops flowing
 It just keeps coming down
 The waterfall is flowing
 It keeps on flowing
 Never locked
 It flows forever²¹

Kaona, or hidden meanings are common in Hawaiian poetic text. Similar to design, elements that are not so visible at first sight help in adding depth and new experiences to a space. The following are conceptual diagrams depicting the idea of *kaona*, or hidden meanings created through the layering of spaces:



Figure 2: Kaona diagrams. Drawn by Author.

Creating layers of spaces or visual symbols that can be discovered as people move in and out can bring interest to a space. Like *kaona*, some meanings are not understood unless someone has the knowledge or background to know that they exist. For example, say a particular site was known for its fishing culture. Elements of design that captured the abstracted contour of fish, or a design that used materials that resemble fish or fishing tools, could be ways in which design elements reflected hidden meanings. For those unaware of the fishing history of the aforementioned place, education of this history would help them understand and appreciate the certain design features. Sometimes, elements of design can be hidden in ways where only those who are aware of the culture will see and understand its meaning. Hidden meanings within design can help in making a building last through different generations, almost like a breathing building that enhances ones experience as one's own experiences and knowledge in life grow.

²¹ "Ka Wailele 'O Nu'uānu," from *Huapala: Hawaiian Music and Hula Archive*, accessed April 20, 2013, http://www.huapala.org/Ka/Ka_Wailele_O_Nuuanu.html.

2.1.2 | ARRANGEMENT OF POETIC TEXT

Texts of Hawaiian poems and songs have distinct characteristics from other forms of Western poetry. Basic characteristics of Hawaiian poetic text, as described in western ideas by Helen H. Roberts include:

1. Emphasis on repetition.
2. Lack of rhyme.
3. Consists of short, terse, carefully adjusted sentences.
4. Abruptness or suddenness of introduction.
5. Measure of proportion in terms of number and proportion of subjects and predicates.²²

In Samuel H. Elbert and Noelani Mahoe's book, *Nā Mele o Hawai'i Nei: 101 Hawaiian songs*, these aforementioned characteristics by Roberts are expanded on to give a better understanding that Hawaiian poetic texts are structured as so due to the nature of the Hawaiian language. Elbert and Mahoe identify characteristics of Hawaiian *mele* in relation to the grammatical structure of the Hawaiian language as follows:

GRAMMAR

1. Small phenomic inventory
Reduplication
Invariable roots
2. Focus on initials
Final whispering and loss
of vowels
3. Nouns with no more than
two qualifying content
words
4. Lack of sexual gender
Near lack of tenses
Verbs without subjects
Verbless sentences²³

POETIC STYLE

- Emphasis on repetition
- Lack of rhyme
Some irregularity in syllable count
- A staccato, terse effect
Catalogues of images, place names,
and acts
- Ambiguity, vagueness, veiled and
double meanings

²² More information about the characteristics of Hawaiian poetry can be found in Samuel Elbert and Noelani Mahoe's book, *Na Mele o Hawai'i Nei: 101 Hawaiian Songs* (1970), as well as in Helen H. Roberts book, *Ancient Hawaiian Music* (1967).

²³ Samuel Elbert and Noelani Mahoe, *Na Mele o Hawai'i Nei: 101 Hawaiian Songs* (Honolulu: University of Hawaii Press, 1970), 10.

With very similar characteristics identified by Roberts, as well as, Elbert and Mahoe, this section will look at the common overlapping elements of repetition (with the unintentional lack of rhyme), complimentary elements, and terse sentence structures.

REPETITION

A sense of repetition is seen in Hawaiian poetic texts. Edward Sapir suggests that due to the small phonemic inventory in the Hawaiian language, an emphasis on repetition is commonly found in poetic texts.²⁴ Phonemes in the Hawaiian language consist of:

h k l m n p w ‘ (‘ is a glottal stop)

a e i o u

ā ē ī ō ū (Vowels with *kahakō* are elongated and always stressed)

Because of this limited selection of sounds, homonyms and words with similar sounds are commonly found throughout the Hawaiian language. Instead of using these types of words in rhyme like western poetry, Hawaiian poetry uses these words with similar sounds to create puns or word play through repetition.²⁵

A common pattern in Hawaiian poetic text is repetition of a word or parts of a word at the end of a line and at the beginning of the next. This repetition of words is referred to as linked assonance.²⁶ An example of linked assonance can be found in the following poem:

*Ku'i aku e ka lono puni ke kaona
Ka hikina a ka la ma Kumukahi
Akahi a lana kou mana'o
E hui olelo me keonaona
Onaona na maka of Leialoha*

*Ua pulu I ka wai lohi o Maleka
Ma ka leka ku'u I ke lihi ana iho
Ho'opulu I ka welelau lihilihi
A he lihi kuleana ko'u ilaila²⁷*

²⁴ Elbert and Mahoe, *Nā Mele o Hawai'i Nei*, 10.

²⁵ Elbert and Mahoe, *Nā Mele o Hawai'i Nei*, 11.

²⁶ Helen H. Roberts, *Ancient Hawaiian Music* (New York: Dover Publications, 1967), 57-64.

²⁷ Part of poem taken from Roberts, *Ancient Hawaiian Music*, 66.

The repetition of words, such as, “kahī” and “Akahi,” “keonaona” and “onaona” are examples of linked assonance. Another example is in the repetition of sound, as in “Maleka” and “Ma ka leka,” “lihilihi” and “A he lihi.” Linked assonance also acted as a mnemonic device to assist the person reciting a chant to remember lines coming up, as some chant were extensive in length. The *Kumulipo*, a Hawaiian creation chant, is an example of one of the longest poetic texts in the Hawaiian culture. This chant describes the origins of life and genealogies of the Hawaiian people through a total of 2,102 lines.²⁸ Repetition of word sound was important and the most common form of linked assonance found in Hawaiian poetic texts. Linked assonance was also seen in the translation of word meanings:

A pe’a a’e a’i Kai-mū lā
Ho’omū nā kānaka

Landing at Sea-of-crowds
 Crowds of people

Hānau’u ke ka ii luna o Moku-ola
Ua ola a’e nei loko i kō aloha ē

The sea rises upon Isle-of-Life
 Lives this heart upon your love²⁹

In the example above, *Kaimū* is the place name for a black sand beach on the island of Hawai’i. *Kai* means sea, and *mū* means crowds or gathering of people.³⁰ When placed together to form the place name *Kaimū*, it can be translated to sea-of-crowds. The word then at the beginning of the following line, *ho’omū*, contains the same word *mū*, meaning crowds or gathering of people. Therefore *Kaimū* and *ho’omū*, are connected through their translations.

This repetition of words and word sounds in Hawaiian poetic texts, can be directly related to repetition of design. Linked assonance refers to the repetition of words or word sounds found at the end of a line and the beginning of the next, which helps to create smooth transitions from line to line. These transitions allow one line to relate to the next, similar to the idea of having one space of a building relate to its surroundings. With the repetition of elements from one space to the next, a smooth transition of space

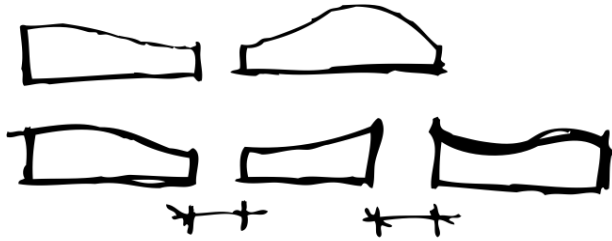
²⁸ Martha Warren Beckwith, *The Kumulipo: A Hawaiian Creation Chant* (Honolulu: University of Hawaii Press, 1972).

²⁹ Examples taken from Kanahēle and Berger, *Hawaiian Music & Musicians: An Encyclopedic History*, 645.

³⁰ Pukui, Elbert and Mookini, *Place Names of Hawaii*, 69.

can occur making all buildings feel as if they are related to each other. Examples of repetition can be carried out through similar form or scale of a space, to the repetition of materials used from one building to the next. Here are some simple diagrams showing repetition in reference to Hawaiian poetic text:

REPETITION OF FORM



REPETITION OF MATERIALS

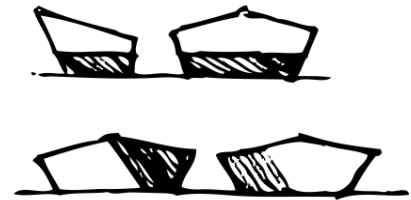


Figure 3: Diagrams of repetition. Drawn by Author.

COMPLIMENTARY ELEMENTS

Another common theme found in Hawaiian poetic texts is the presence of opposites and the pairing of complimentary elements. This theme resembles the Hawaiian ideas of *pono*, having balance and completeness.³¹ Examples of complimentary elements include:

<i>akua / kanaka</i>	god / man
<i>i kai / i uka</i>	ocean / land
<i>lā'au / i'a</i>	plant / animal
<i>kāne / wahine</i>	male / female
<i>pō / ao</i>	darkness / light
<i>nuku / wai</i>	earth / water
<i>i luna / i lalo</i>	above / below

Similar to design, there should also be this idea of balance and completion. In design, there is a concept known as the unity of opposites, which acknowledges the combination of positive and negative space. Our perception of a composition and space

³¹ Ku'ualoha Ho'omanawanui, "He Lei Ho'oheno no na Kau a Kau: Language, Performance, and Form in Hawaiian Poetry," in *The Contemporary Pacific* V17 (2005).

depends on how we interpret visual interactions between positive and negative elements within our visual field. Positive elements are figures that we perceive, while negative elements are what we perceive as the background.³²



Figure 4: Unity of Opposites in positive and negative spaces. Drawn by Author.

Building forms and volumes that compliment each other, as well as complimentary materials are some ways in which this idea of *pono* can be achieved. Careful selection of building materials can also help to achieve this idea of *pono*. Mixing natural materials, such as wood and natural stone, with manmade materials, like concrete, glass, or steel, is an example of complimentary/opposing materials. Wood provides a sense of warmth, whereas concrete generally gives off a colder feeling. These two together create a much better balance in terms of design and feeling within a space.

Circulation is also an element of design that can be used to create the idea of *pono*. Having a circulation path that returns to the point of entry allows occupants to travel a complete path. A building that leads one linearly, where the end does not meet the beginning, does not allow the occupant to take a complete path. In Hawaiian poetic text, the story will always come full circle to complete the thought or idea of the story. Usually the last stanza of a Hawaiian *mele*, will start with the line, *hā'ina 'ia mai ka puana*, meaning “tell the refrain or theme.” The first lines of the *mele* reiterating how the

³² Francis D.K. Ching, *Architecture: Form, Space, and Order* 3rd ed. (Hoboken: John Wiley & Sons, Inc., 2007), 96.

story started would then follow this line. Circulation representing the ideas of *pono* may look like this:

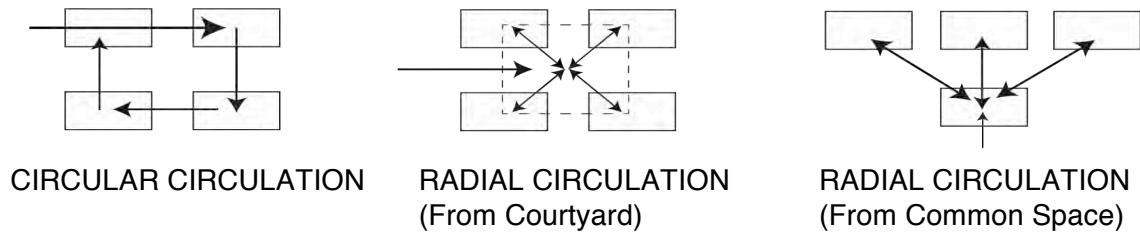


Figure 5: Circulation diagrams showing complete paths. Drawn by Author.

TERSENESS

As described by Roberts, Hawaiian poetic text consisted of “short, terse, carefully adjusted sentences,” and an “abruptness or suddenness of introduction.”³³ Elbert and Mahoe, also describe Hawaiian poetic text to have “a staccato, terse effect.”³⁴ Lorrin Andrews describes Hawaiian poetry similar to the above characteristics and describes this idea of terseness as follows:

Hawaiian poetry for the most part consists of short, terse, carefully adjusted sentences; all matter that can be is thrown out that the principal idea may make the stronger impression as in the opening of lines of the first specimen of poetry.³⁵

According to grammatical structures of the Hawaiian language, the basic structure of a phrase or sentence consists of [verb + subject + predicate], or [noun + predicate]. For example, the English phrase, *the gentle wind blew*, can be said as the following³⁶:

<i>Ua</i>	<i>pā</i>	<i>mai</i>	<i>ka</i>	<i>makani</i>	<i>aheahe</i>
did	blow	hither	the	wind	gentle

³³ Roberts, *Ancient Hawaiian Music*, 57-64.

³⁴ Elbert and Mahoe, *Nā Mele o Hawai'i Nei*, 10.

³⁵ Lorrin Andrews, “Remarks on Hawaiian Poetry,” from *The Islander* Vol.1 (1875), 30.

³⁶ Example from Elbert and Mahoe, *Nā Mele o Hawai'i Nei*, 13.

If the composer wanted to put emphasis on the actual wind itself, this phrase would read:

<i>Nā</i>	<i>ka</i>	<i>makani</i>	<i>aheahe</i>	<i>i</i>	<i>pā</i>	<i>mai</i>
by	the	wind	gentle	did	blow	hither

Depending on what the composer wanted to convey, the words at the start of each line usually depicted the subjects of emphasis.. One of these examples clearly emphasis the action of “blowing” of the wind, where as the second example puts emphasis on the “gentle” characteristics of the wind. This grammatical structure of emphasis may be what Roberts referred to as abruptness of introduction. Short phrases or sentences in poetic texts also allowed for great imagery to be achieved without an excessive use of words.

In terms of design, the idea of terseness can be related to the design principle of approach. Unlike buildings that make one enter through a series of spaces to get to the main area, a building that follows a terse approach will avoid complications. A straight forward approach will allow visitors ease of understanding where the entrance to the building is. As Hawaiian poetic text jump straight to the main emphasis at the beginning, a strong emphasis of design and expression shall also be encouraged on the areas of emphasis. A sense of hierarchy shall play an important role as a visual cue emphasizing spaces with greater importance, either in function or design.

2.2 | MUSICALITY

This section looks at the musical traits found in Hawaiian music, from the vocal delivery of ancient chant techniques to the composition of melodic structures.

2.2.1 | VOCAL DELIVERY OF CHANT

Aside from the meanings of poetic texts themselves, the delivery of *mele oli* or *mele hula* play an important role. Because there were particular chant performed for specific occasions, the appropriateness of ones voice and style was very important in terms of respect and expectations³⁷. Elizabeth Tatar has described basic characteristics of *mele oli* using Western music theory. The following are the eight points she describes.³⁸

1. The range of pitches used within an octave are small (on average a minor 3rd, major 2nd, and a 4th)
2. The number of pitches that can be heard are also small (usually 2-3, yet anywhere from 1-4)
3. A significant number of pitches difficult to measure by ear according to Western scale are notated as microtones.
4. The most frequent interval sizes are a major or minor 2nd, a minor 3rd, and a fourth. Larger intervals appear at the beginning and ends, while smaller intervals appear within the chant.
5. The basic outline of the melodic contour is:



This contour indicates the central or principal tone is emphasized. A tonal hierarchy becomes apparent when the other, inflecting tones of *oli* are examined according to their frequency, placement, and function. Inflecting tones move momentarily away (inflect) from the principal tone and immediately return to it. The intervals shown in the contour outline above, fourth below, and second above, may be inflecting tones.

6. Rhythmically, *oli* lacks regular pulse and meter.
7. The basic rhythm of the *oli* is a long phrase of continually repeated note values of even duration.
8. The length of the phrase and grouping of duration values are determined by text.
9. The melody, often described as “monotonous,” consists of a continually repeated tone with little movement to other tones.

³⁷ Kanahale, “Chant”, 98-99.

³⁸ Kanahale, “Chant,” 98-99.

From what Tatar has described, points #1-4 basically talk about the small range of pitches that are found in the delivery of chant. Pitches remain almost constant, with the variation of a few slight changes every now and then. Point #5 gives us a good visual idea of the melodic contour of traditional chant. These general characteristics of *mele oli*, also can be seen in *mele hula*. *Mele hula*, however, sees larger tonal ranges, interval sizes and a much more stabilized rhythm. Because of a larger number of pitches in *mele hula*, melodies tend to reflect a “centered” contour, where inflecting tones move above and below a central axis.³⁹ Centered contours can be directly related to the design principle of a datum, which refers to “a line, plane, or volume of reference to which other elements in a composition can relate.”⁴⁰ Figure 5 shows the basic melodic contour of *mele oli* as described by Elizabeth Tartar. The following figures below translate the idea of a centered contour with relation to a datum reference of design.

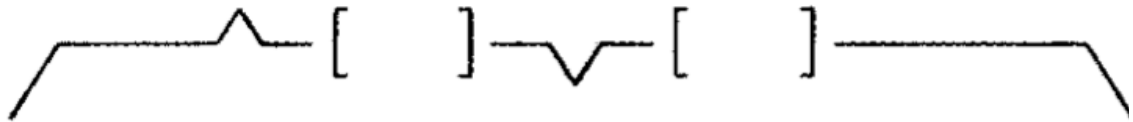


Figure 6: Basic outline of melodic contour by Elizabeth Tatar.

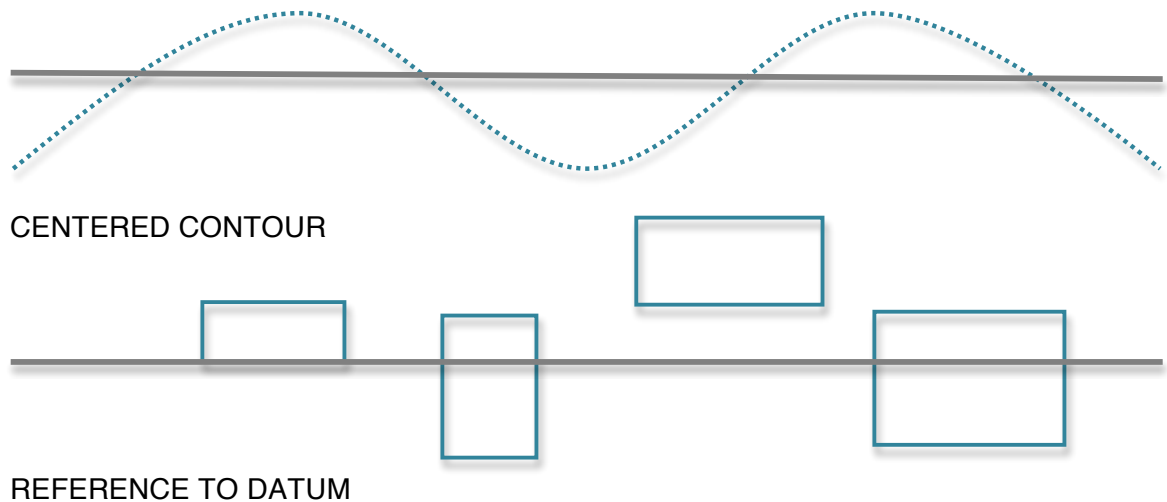


Figure 7: Centered contour and datum diagrams. Drawn by Author.

³⁹ Kanahale, “Chant,” 99.

⁴⁰ Francis D.K. Ching, *Architecture: Form, Space, and Order*, 366.

MODES OF CHANT

As mentioned before, there are different styles or modes of chanting, each having its own characteristics. The most common styles are *kepakepa*, *olioli*, *ho'āeāe*, and *ho'uwēuwē*.⁴¹

Kepakepa This mode of chanting is used for *mele oli* such as *mele ko'ihonua* (genealogical chants) and *mele paha* (improvised chants).

1. Words chanted in syllabic styles (each syllable of a word is chanted to a separate tone and beat).
2. Rapid pace of chanting is maintained on long-breath spans.
3. One general pitch level, yet not sustained continuously.
4. Stressed and unstressed syllables are clearly differentiated by emphatic inflecting tones, changes in voice quality, or increased volume.

Olioli This mode incorporates characteristics in between the styles of *kepakepa* and *ho'āeāe*.

1. Pitches are more stable than *kepakepa* styles and have a greater number of pitches.
2. Long-breath phrases ending with a prolonged vowel or vowel cluster.
3. Final vowels of phrase endings are chanted with deliberate vibrato.

Ho'āeāe This mode of chanting consists of one or more principal tones, more than one inflecting tone, and perhaps a subordinate tone. This style of chant requires great skill and control of voice. This mode of chanting is usually light.

1. Elaborate voice qualities create a majority of unstable and nondiscrete pitches.
2. Ornamental voice qualities are added on prolonged vowel sounds.
3. Phrases tend to be shorter and of more regular length.
4. Tempo tends to be slower than *olioli*.

Ho'uwēuwē This mode is distinct in terms of its wailing sounds produced by glides moving downward from a higher pitch to the principal tone level. The frequency of glides make pitches very unstable and difficult to define. This mode of chanting is heavy and dark.

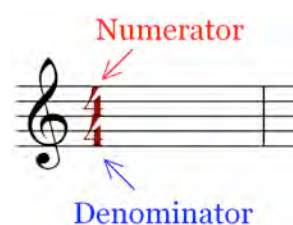
⁴¹ The following descriptions are taken from Kanahale's *Hawaiian Music & Musicians: An Encyclopedic History*, along with Amy Stillman's article, "Textualizing Hawaiian Music." It is important to note that other characteristics exist, yet the ones described are the most common and of greater influence if these modes are translated into form.

2.2.2 | COMPOSITION OF MELODY

This section looks at the musical traits that make up the styles of Hawaiian music that emerged after the arrival of the missionaries. With the influence of sacred hymns and different stringed instruments, *mele* were now considered song with melodical structures similar to that of western music. The following musical traits describe Hawaiian music that is accompanied by traditional and/or western instruments. It is important to note that these musical traits are not specific to Hawaiian music, but rather common western musical traits that may be observed.

RHYTHM

Common rhythms found in Hawaiian *mele* are almost always multiples of two, for example 2/2 and 4/4. Waltz *mele* have a 3/4 rhythm. The following are examples of music charts showing the time measure and rhythms common to Hawaiian *mele*. To understand the rhythm, indicated in red, one must understand what the numerator and



denominator are. The numerator, the number located on top, indicates the number in which the measure can be subdivided equally. The denominator indicates what type of note is equivalent to each beat indicated by the numerator.⁴² For

example, a 2/2 measure seen below means that for every measure there are two beats, and a half note gets one whole beat. In 3/4 time, there are three beats per measure, with a quarter note getting one whole beat. And 4/4 time indicates four beats per measure with quarter notes getting one whole beat.



Figure 8: Music charts showing rhythm of 2/2, 3/4, and 4/4.⁴³

⁴² Don Rath Jr., "Time Signatures – The Symbols Part 22c," *Music Theory and Composition*, accessed December 2, 2013, <http://donrathjr.com/time-signatures-symbols-part-22c/>.

⁴³ Images from Rath, "Time Signatures – The Symbols Part 22c."

Dotted rhythms and syncopated rhythms are common in both song and instrument music.⁴⁴ A dotted rhythm is a note followed by a dot, indicating an increase of length equal to half its simple value.⁴⁵ Syncopated rhythms are when there is a shift of normal musical accent from the strong beat onto a weak beat.⁴⁶

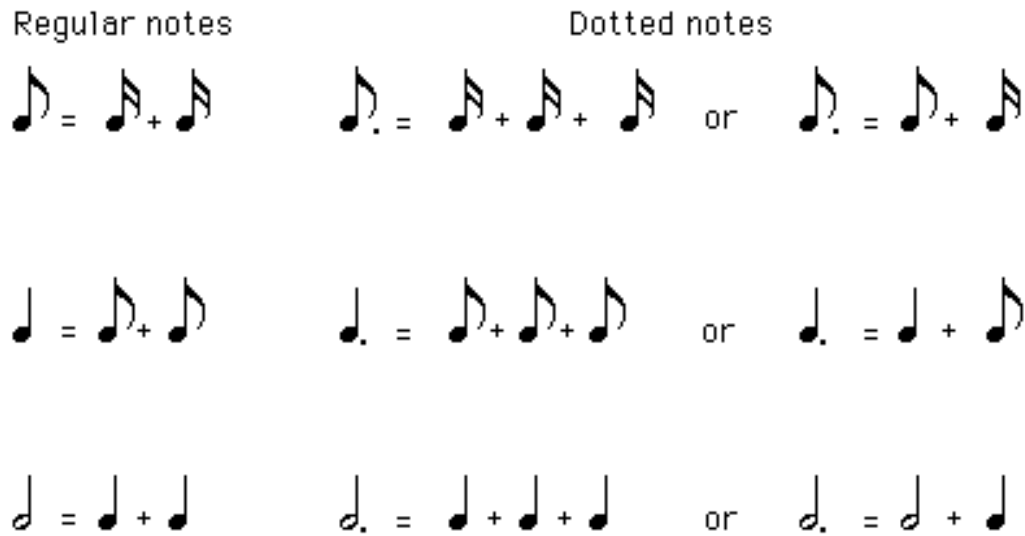


Figure 9: Dotted rhythm. This diagram shows the increase of length equal to half its value.⁴⁷

Musical rhythms found in Hawaiian music can be reflected through rhythm of design. Similar to the movement of music from notes through time, rhythm in design refers to “any movement characterized by a patterned recurrence of elements or motifs at regular or irregular intervals.”⁴⁸ In the structure of building, beams and columns, by nature, are repetitive elements throughout design. The placement of rhythm of columns could possibly reflect the rhythm of music if structure allows. Just as how one experiences music through sound and time, these columns are experienced through space and time.

⁴⁴ Kanahale and Berger, *Hawaiian Music & Musicians: An Encyclopedic History*, xlii-xliii.

⁴⁵ Webster's Revised Unabridged Dictionary. S.v. "Dotted rhythm." Retrieved November 10 2013 from <http://www.thefreedictionary.com/Dotted+rhythm>.

⁴⁶ Collins English Dictionary – Complete and Unabridged. S.v. "Syncopated rhythm." Retrieved November 10 2013 from <http://www.thefreedictionary.com/Syncopated+rhythm>.

⁴⁷ "Chapter Six-Note Values and Rhythms." Retrieved October 1, 2014 from http://guitarland.com/Music10/MusFund/Note_Values/NoteVals.html.

⁴⁸ Ching, *Architecture: Form, Space, and Order*, 382.

FORM

The most common structure of Hawaiian music is based on an 8-bar, 16-bar, or 32-bar-plus-refrain scheme. A bar, which can also be referred to as a measure, is a segment of time divided by a given number of beats (as discussed in previous element, rhythm). Traditional chants that were later set to music usually contained no refrain, which is a line or repeated musical phrase that ties a song together. Instead, an interlude of the repeated melody or a ubiquitous vamp would be played.⁴⁹

Form structure of music is related to proportion and scale in design. The structural proportion of 8-bar, 16-bar or 32-bar-plus-refrain schemes in music can be related to a proportion of space or form with these same denominators, 8, 16 or 32. This proportion doubles in length from 8 to 16 to 32. The ratio of 1:2 can also be used in design for the proportion and scale of spaces in relation to form structure of music.

MELODY

The melody of Hawaiian music features the use of large intervals, which go from a lower pitch to a higher pitch. Melodic leaps, which are most commonly expressed in falsetto, have intervallic changes of anywhere from a fourth to an octave, similar to those of yodels. Beginning a song with a melodic leap to a higher pitch is common among melodies in chant, song, and even *hapa haole* song. The common harmony, part-singing is common in Hawaiian music both pre-European contact and after. There are a wide variety of intervals in which harmonies are composed; yet Hawaiian music characteristically consists of harmonies in parallel six-chords. The top voice of the harmony usually carries the melody of the song.

It is important to note that the melody of a song may change by performer as to his or her own interpretations. Melodies are the interpretation of poetic texts and an expression of the stories that are being told.

⁴⁹ Kanahale and Berger, *Hawaiian Music & Musicians: An Encyclopedic History*, xlii-xlix.

2.1.3 | ELEMENTS FOR DESIGN SUMMARY

Musical elements found in Hawaiian poetic texts, as well as its musicality aspect have been explored and analyzed in ways that allow for the translation of these elements for design. The following table is a short summary of the different elements explained:

TABLE 03 | Musical Elements for Design

MUSICAL ELEMENTS	DESIGN PRINCIPLE	CULTURE	DIAGRAM
Reference to Nature	Importance of natural world and land relationships	Relationship to nature important	
Kaona <i>Hidden meanings</i>	Layering of spaces, experiences and interpretations		
Linked Assonance <i>Repetition of words or word sounds at the end of a line and beginning of the next.</i>	Transitions <i>Relationships to surrounding objects</i>	Close relationship to nature and surroundings	Repetition of Form
	Repetition <i>Repetition of form or materials among buildings</i>		Repetition of Materials
Complimentary Elements <i>Opposites and complimentary elements often in pairs</i>	Balance <i>Balance and completeness</i>	Pono	
	Unity of Opposites <i>Composition of positive and negative space</i>		
	Circulation <i>Continuous and complete</i>		
Terseness <i>Short sentences, abrupt or sudden introduction</i>	Approach <i>Direct and visible approach</i>	Emphasis of important subjects in grammar	
Centered Contour <i>Inflecting tones from central axis</i>	Datum <i>Line, plane, or volume of reference for composition</i>		
Rhythm <i>2/2, 3/4, or 4/4 time</i>	Rhythm <i>Rhythm and movement through space</i>		
Form <i>8-bar, 16-bar, 32-bar-plus-refrain</i>	Proportion and Scale <i>8, 16, 32 1:2 ratio</i>	Count by 4	

Poetic texts have the power to express and describe places, senses and emotions. In Hawaiian poetic text, one can visualize the beauty of the mountains or the coolness of the trade winds caressing one's skin, or perhaps feel the emotions of awe or disgust during an event. These little bits of descriptive information can be very beneficial in understanding times in history, as well as a specific site. For example, instead of just understanding that the wind comes from the northeast direction, wind names can offer an understanding of the characteristics of the wind – is the wind gentle, harsh, dry, etc. Poetic texts are filled with many examples of experiential information that can be used to help strengthen a basic site analysis and overall understanding of place.

Poetic text and the structure in which the text are composed, also give us insight to what aspects of place or event are important. Poetic texts are more or less composed in a similar composition in terms of the language of our native people and the way in which Native Hawaiians express themselves. It is through the expression of these elements found within the poetic texts, that we may be able to gather information about culture and identity.

The musicality aspect of Hawaiian music adds another layer of expressive information to what poetic texts have laid a foundation for. It is through the arrangement, deliveries, form, rhythm, and melodies of the music themselves that offer a level of passion and experience to the story. Musicality allows composers and performers to put their personal interpretations of poetic texts that make Hawaiian music come to life. As discussed at the very beginning of this chapter, both poetic text and musicality work together to bring a composers' emotional connection to these wonderful stories.

The analysis of poetic text and musicality of Hawaiian music help us understand how Hawaiians think and appreciate certain aspects of nature, life, and culture. Music has captured the identity of places and people through out the generations, and has been an important cultural aspect that keeps these identities alive.

The next few chapters will look at how music can help rediscover the identity of an area or site whose history or identity has been lost, and how this identity can be captured in the design of a cultural center.

CHAPTER 3 | KAKA'AKO

Place Names of Kaka'ako

History of Kaka'ako

Present and Future Development

3.0 | KAKA'AKO

In 2007, the Hawai'i State Legislature passed an act (Act 230, SLH 2007) to determine the economic feasibility of a Museum of Hawaiian Music and Dance. This Act created the Museum of Hawaiian Music and Dance Committee, whose purpose was to propose a program and feasibility study for a project of this kind. The committee addressed issues about the concept and purpose, proposed possible funding, completed an initial Business Plan for the museum, and recommended a location. The committee's location criteria called for the proposed site of the future museum to be in close proximity to trade areas, to have a unique and appropriate ambience, to have availability to public transportation, and to be of reasonable financial cost.⁵⁰ Through the report submitted in 2009, the committee proposed Kaka'ako Makai as a possible location for a Hawaiian Music and Dance Museum.

Kaka'ako is an up and coming urban area in Honolulu, and is currently undergoing redevelopment phases that are striving to revitalize the rich history and culture that once radiated from this area. Due the industrialization of the Kaka'ako area over the past few decades, many people are not aware of its rich history and identity. This chapter will look at Kaka'ako's rich cultural history and determine if indeed Kaka'ako Makai is the right area for a Museum of Hawaiian Music and Dance.

3.1 | PLACE NAMES OF KAKA'AKO

The area we know as Kaka'ako today, includes the 600-acres of land in Honolulu borderd by Punchbowl St., S. King St., Pi'ikoi St., and Ala Moana Blvd. In traditional times, the area of Kaka'ako was much smaller than what we know it as today and was considered a small land section known as *'ili*. Kaka'ako was the little area of land where the One Waterfront Building sits today. Ka'ākaukukui and Kukuluāe'o were the names of the coastal areas, and Kewalo was the name of the inland area. Other place names of the surrounding areas are listed in Table 04.

⁵⁰ "Report to the Hawai'i State Legislature Regular Session of 2009," submitted by the Museum of Hawaiian Music and Dance Committee, January 2009, accessed May 10, 2012, http://ags.hawaii.gov/wp-content/uploads/2012/09/museum_hawaiian_music_dance_committee_2009.pdf.

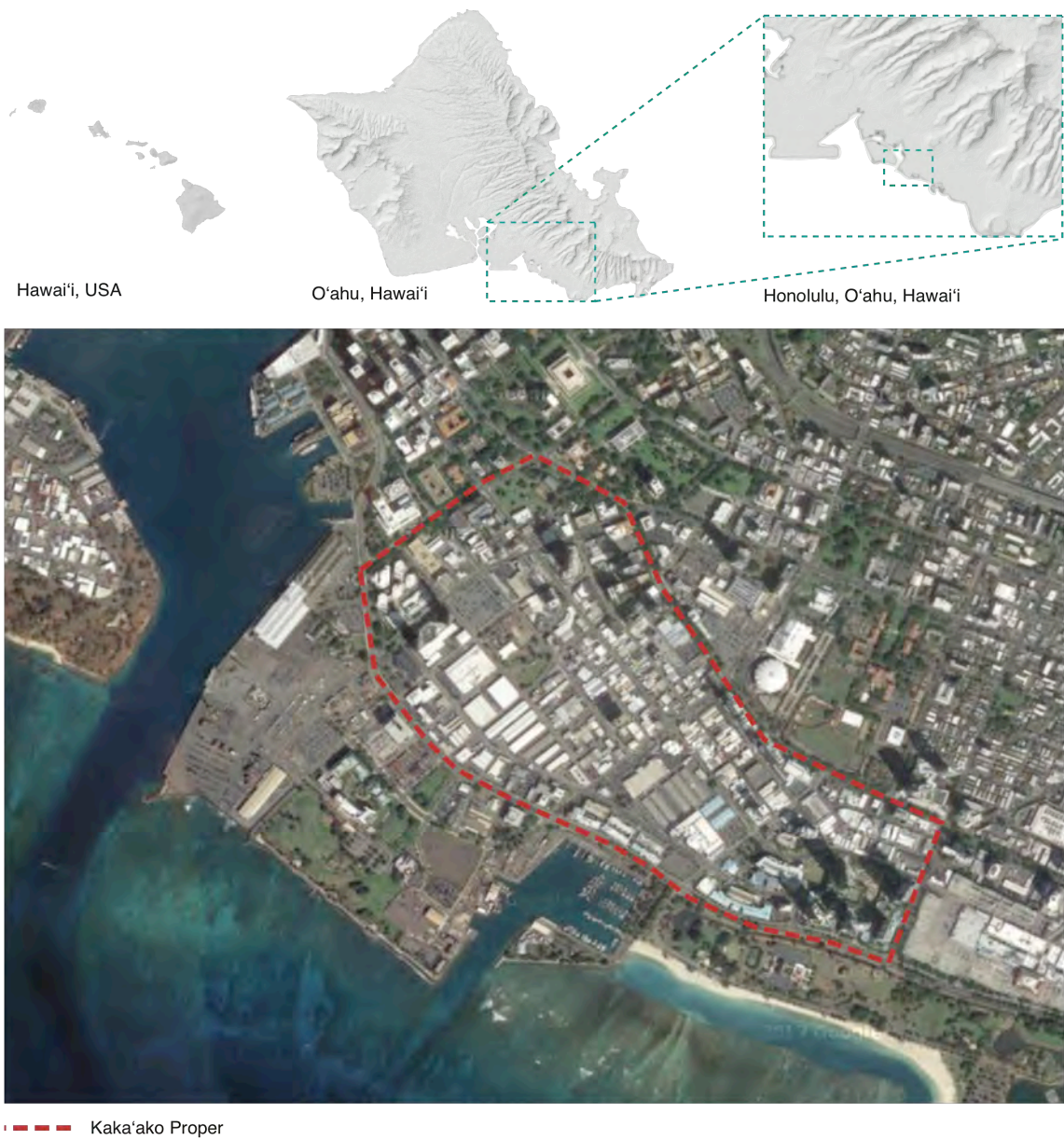


Figure 10: Kaka'ako Proper Aerial View. Map image from Google Earth.

TABLE 04 | Place Names of Kaka‘ako

PLACE NAME ⁵¹	MEANING ⁵²	LOCATION	SIGNIFICANT EVENTS/Places
‘Auwaiolimu	ditch of moss	Punchbowl area	Playground and street
Honoka‘upu	the albatross bay	Waterfront area beyond seaward end of Alakea St.	Old surfer area; Named after the one who Māmala the shark women left her shark husband for.
Honolulu	protected bay; abundant calm	Original name of rich farm district near Liliha and School St, an area ruled by a chief named Honolulu	
Honuakaha	flat land ⁵³	Old section of Honolulu near Kawaiaha‘o Cemetery	Most of the pre-contact settlements were clustered in the village of Honuakaha
Ka‘ākaukukui	the right (or north) light	Filled-in reef, Honolulu Harbor	
Kaholoakeāhole	Running of the ‘āhole fish	Old waterfront of Honolulu, seaward of Kaka‘ako	
Kewalo	the calling (as an echo)	Old inland area of Kaka‘ako; also the name of the harbor and basin	Surfing area; place where outcasts for sacrifice were drowned; Kewalo also the nesting ground of the owl who started the Battle of the Owls against King Kakuhihewa.
Kou	(named after the <i>kou</i> tree)	Honolulu Harbor and the vicinity of Nu‘uanu St. to Alakea St. and from Hotel St. to the sea	Area known for playing games such as <i>kōnane</i> and <i>ulu maika</i> ; Kou also named after the chief Kou, who was a marshal of
Kuloloia		Former beach extending from Fort St. to Kaka‘ako	
Kukuluae‘o	Name of Hawaiian stilt bird; to walk on stilts	Waterfront area above Ala Moana Blvd where Victoria Ward centers are located today	

⁵¹ Place names identified through “Kakaako,” in *Office of Hawaiian Affairs Research Division: Exhibit #1*, May 2012, and the *Final Archaeological Assessment of the Proposed Halekauwila Place Project Kaka‘ako, Honolulu District, O‘ahu Island TMK: [1] 2-1-051:009*, completed by Cultural Surveys Hawai‘i, Inc. in 2009.

⁵² Meaning and location of place names, along with significant events came from Mary K. Pukui’s *Place Names of Hawai‘i*, and W. D. Westervelt’s *Legends of Old Honolulu* (Honolulu: Mutual Publishing, 2003).

⁵³ Thos G. Thrum, Lorrin Andrews “Hawaiian Place Names,” in *A Dictionary of the Hawaiian Language* (Honolulu: Board, 1922), 625-674.

Māmala		Bay, from Honolulu Harbor to Pearl Harbor	Named for a shark woman who lived in Honolulu Harbor and played kōnane; Entrance area to Honolulu Harbor known as a surfing area
Pākākā	to skim (as stones over water)		Old canoe landing, Honolulu Harbor; was the site of the old Robinson shipyard business; old heiau site known to have received human sacrifices.
Pu'unui	big hill	Playground area near where Mother Waldron Park is today	Home of the clay pit where the matriarch of all <i>mo'o</i> (lizard) supernatural's lived; The pit was filled in by Caucasians to prevent animals from falling in



Figure 11: 1897 Map of Honolulu by M.D. Monsarrat (Reg. Map 1910) overlay on Google Maps image of existing Honolulu shoreline.

3.2 | HISTORY OF KAKA'AKO

FISHPONDS AND SALTPANS

In traditional pre-contact Kaka'ako, the area was primarily a landscape of wetlands and fishing villages.⁵⁴ Fishponds, salt pans, and fresh water springs made up most of the coastal areas. Kaka'ako was an area of resource for food and trading to other inland areas such as Nu'uaniu, Makiki and Mānoa.⁵⁵

There were also many salt ponds located in this area. Salt was used by native Hawaiians for various uses such as the preparation to the preservation of food, which included fish and meats. Salt was also used for medicinal and ceremonial purposes. David Malo describes the making of salt as:

Salt was one of the necessities and was a condiment used with fish and meat, also as a relish for fresh food. Salt was manufactured only in certain places. The women brought sea water in calabashes or conducted it in ditches to natural holes, hollows, and shallow ponds (*kaheka*) on the sea coast, where it soon became strong brine from evaporation. Thence it was transferred to another hollow, or shallow vat, where crystallization into salt was completed.⁵⁶

Salt also became an item for trade, along with food and water, during the 1800's as many ships would stop in Honolulu on their way to China. Salt was used by fur-traders to help cure seal and mammal pelts. The famous Kaka'ako Salt Works was among the very few salt production areas in the entire Honolulu area.⁵⁷

⁵⁴ "Area History," from *Kaiāulu 'o Kaka'ako Master Plan*, KSBE.

⁵⁵ "Kakaako," in *Office of Hawaiian Affairs Research Division: Exhibit #1*, May 2012.

⁵⁶ David Malo translated by Nathaniel B. Emerson, *Hawaiian Antiquities* (Honolulu: Bishop Museum Press, 1951), 123.

⁵⁷ "Cultural Surveys Hawai'i, Inc. (2009), pdf.

EARLY RESIDENCES

Until the end of the 19th century, the area known as Kaka'ako today was considered a wasteland between Kou and Waikiki, two major settlement areas of the time. The Kaka'ako area contained major trails that allowed people to travel between those two major settlements. There were some residences however, which were located in the area of Honuakaha as seen in Figure 12.

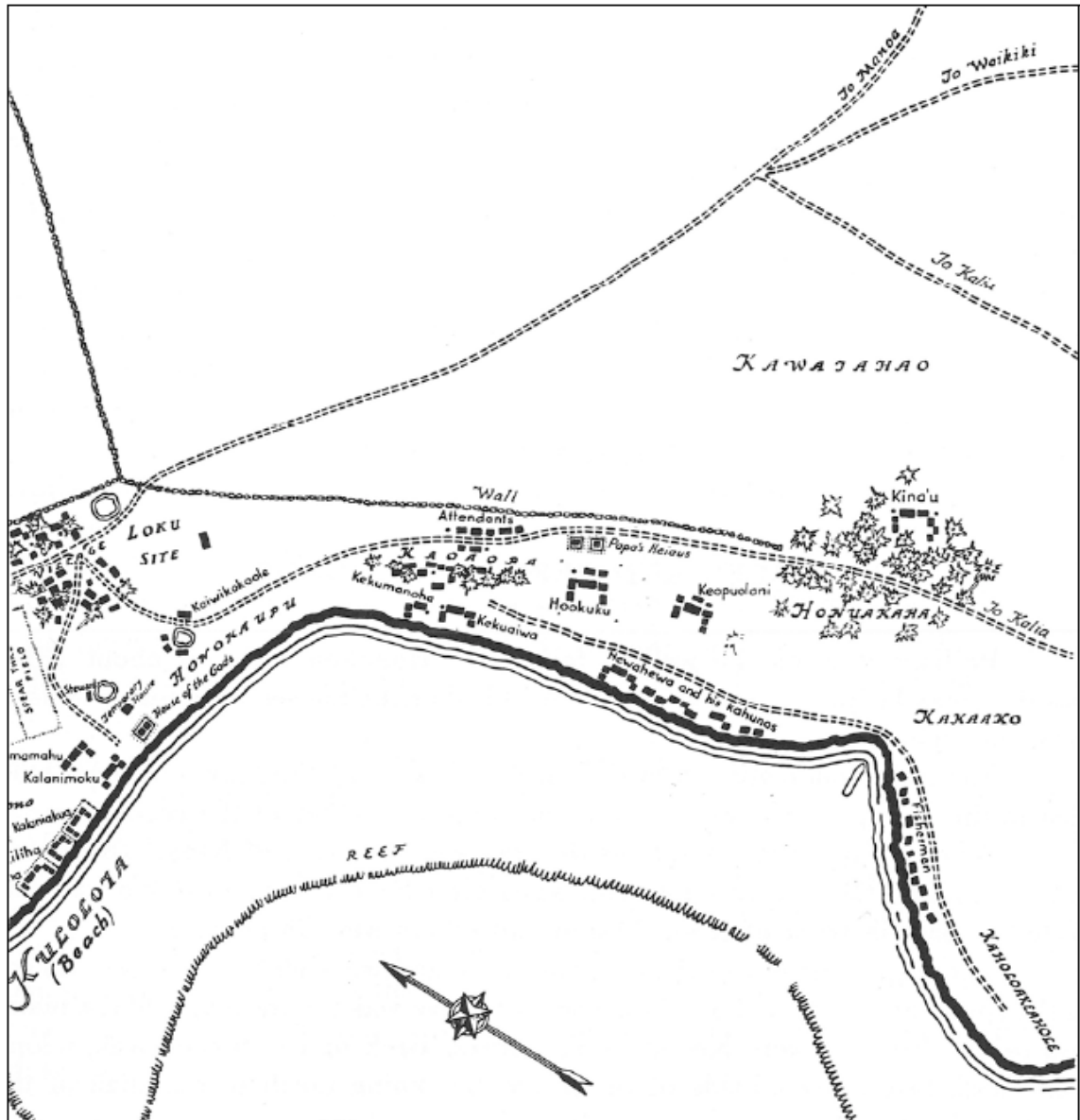


Figure 13: Map of the area from Kuloloia Beach to Kaka'ako, circa 1810 (Paul Rockwood illustration from 'I'i's *Fragments of Hawaiian History* (1959, p90).

QUARANTINE CAMPS AND CEMETERIES

Because the Kaka‘ako area was not heavily populated, several large unmarked cemeteries were found in that area over the years through archeological assessments and construction projects. From the 1700’s to the early 1800’s, a large burial site, referred to as the Ka‘ākaukukui Cemetery, made up the area bound by Punchbowl Street, Pohukaina Street, South Street, and Ala Moana Boulevard.

During the 1853 smallpox epidemic, Kaka‘ako became the site for a temporary quarantine camp and hospital for patients. Deceased patients were later buried at the Honuakaha Cemetery. Kaka‘ako also opened a hospital in 1881 for Hansen’s Disease, which was known as the “Leper Hospital,” on land donated by Princess Ruth Ke‘elikōlani.



Figure 14: Walter Murray Gibson with the Sisters of St. Francis and daughters of Hansen's disease patients at the Kaka‘ako Leper Hospital. Image from Utah State Historical Society.



Figure 15: Honolulu Chinatown fire of 1900. Image from Hawaii State Archives.

In 1899, the bubonic plague hit Hawai'i and spread rapidly through Chinatown causing the government to eradicate the disease by burning down buildings. Patients who had been hit by the plague were moved to quarantine camps at Kaka'ako. Controlled fires began on January 1, 1900 on exposed buildings. However, on January 20, 1900 the fire burned out of control due to wind changes, causing many residents without disease to relocate to Kaka'ako as well.

TENEMENTS AND HAWAIIAN SQUATTERS

After the Chinatown fires of January 1900, about 38 acres of tenements and businesses were destroyed, and almost 6,000 Hawaiian, Chinese, and Japanese residents were relocated. Many residents rebuilt on the land where the old Chinatown buildings stood, as well as expanding and constructing tenements east of Chinatown in the Kaka'ako area. Many constructed tenements on land owned by large estates, which included the Bishop Estate, the Magoon Estate, and the Ward Estate.

After 1900, the Kaka‘ako area saw a major increase in population. Many Hawaiians desired to move into the city from rural areas, as well as immigrant workers from plantations, making Kaka‘ako an area of diverse ethnic and social backgrounds. By 1920, there were about 2,600 people living in the Kaka‘ako area from King St. to the waterfront, and from Punchbowl St. to Ward Ave.⁵⁹

Living conditions in these tenements were not the best of conditions. Shared common areas such as the kitchen, bath, and toilet facilities, on top of the overly crowded rooming arrangements made the spread of viruses and diseases very easy. Poor ventilation and preparation of food also spread diseases quickly amongst residents. The lack of drinking water also caused many serious health conditions. Gambling, drinking, and smoking were widespread, and family life for Hawaiians quickly deteriorated.⁶⁰

The high cost of living made it difficult for some Hawaiian families to afford food and housing in urban settlements. For some of them, securing employment was also challenging, causing many to build makeshift shelters on government lands without authorization, that became known as squatters camps. Many of these squatters settled along the waterfront of Kewalo around the 1920’s. This area was abundant with fish and resources for the families to live off of. By 1926, about 700 people (300 of which were Hawaiian) lived in settlements called Ka‘ākaukukui and Kukuluae‘o, which was referred to as Squattersville. Residents of these settlements were later evicted on April 16, 1926.⁶¹

INDUSTRIALIZATION AND URBAN EXPANSION

Sugar production was a large industry for Hawaii in the 1800’s. In the 1850’s, a type of centrifugal machine that could separate sugar from molasses interested many sugar planters here in the islands. In 1853, David Weston founded the Honolulu Iron Works, where he installed this type of machine in an existing flourmill that would ground imported wheat to then be exported to California. When the sugar industry started to

⁵⁹ Davianna Pōmaika‘i McGregor, “Excerpt from Kupa‘a I Ka ‘Āina: Persistence on the Land,” OHA, accessed October 22, 2013, http://www.oha.org/sites/default/files/Kakaako_Kaakaukukui_Kukulaeo.pdf.

⁶⁰ McGregor, “Excerpt from Kupa‘a I Ka ‘Āina,” pdf.

⁶¹ McGregor, “Excerpt from Kupa‘a I Ka ‘Āina,” pdf.

grow, Honolulu Iron Works began to build operational machinery for sugar mills instead. The machines produced were used in sugar mills all over the world. Unfortunately, with the change in economy and reliance of imported goods from the mainland U.S., the Honolulu Iron Works closed in 1973.⁶²

With the success of Honolulu Iron Works in its prime, there were almost 1,500 employees. Many of these workers relocated and moved in the Kaka'ako area. Not only did Honolulu Iron Works bring in an industrial business that was known all around the world, but led to the increase of residences and urban expansion of the area.⁶³

LAND RECLAMATIONS

In the 1840's, efforts began to deepen Honolulu Harbor. The dredged material was used to fill in low-lying lands along the shoreline. With the construction of new road projects in the area near the 1880's, mud flats, marshes, and salt ponds in the Kaka'ako area were also filled. With the spread of the plague and other diseases, any pond or body of water inland were also filled to prevent the spread of contaminated waters.

In 1905, the Kaka'ako area was used for the incineration of urban Honolulu waste. The ash from burning garbage, as well as some items that could not be burned, were thrown into the landfill. Some of the area known as Kaka'ako makai today is the post landfill site that catered to the Honolulu area from 1948 to the 1960's.⁶⁴ The Kaka'ako Waterfront Park now sits on the post landfill site.



Figure 16: Kaka'ako Waterfront Park. Image from *To Hawaii* website.

⁶² *Cultural Surveys Hawai'i, Inc. (2009), pdf.*

⁶³ *Cultural Surveys Hawai'i, Inc. (2009), pdf.*

⁶⁴ "Kaka'ako Waterfront Park," *To Hawaii*.

MUSIC AND PERFORMING ARTS

In John Papa I'i's *Fragments of Hawaiian History*, he tells a story of Honolulu in the early 1800's. In this story he mentions the musical performances that drew crowds of people to Kaka'ako. The daughters of Kamehameha's fishermen would skillfully play the *'ukeke*, which was a musical instrument of thin coconut stem and midrib held over the mouth. People would gather in Kaka'ako to listen to them every night.⁶⁵

Kaka'ako was also the home to many famous Hawaiian musicians, two of which include Gabby Pahinui and Danny Lopez.

⁶⁵ John Papa I'i, *Fragments of Hawaiian History* (Honolulu: Bishop Museum Press, 1959), 55.

3.3 | PRESENT AND FUTURE DEVELOPMENT

Today, Kaka'ako consists mostly of commercial and business offices. Over the next few years, however, there will be an influx of residential housing developments. With the increase of residents, the area is also looking to redevelop some coastal areas and bring in more mix-use buildings, a farmers market, and parks for people to enjoy.

The Honolulu Community Development Authority (HCDA) has conducted many charrettes and meetings over the past few decades creating a master plan for the redevelopment of the Kaka'ako Makai area. In many phases of their master plan, a Hawaiian Music and Dance Museum, or Performing Arts center, were among the many additions to the Kaka'ako Makai area. Here are some of the conceptual plans where a museum of this type is found (indicated by red box):

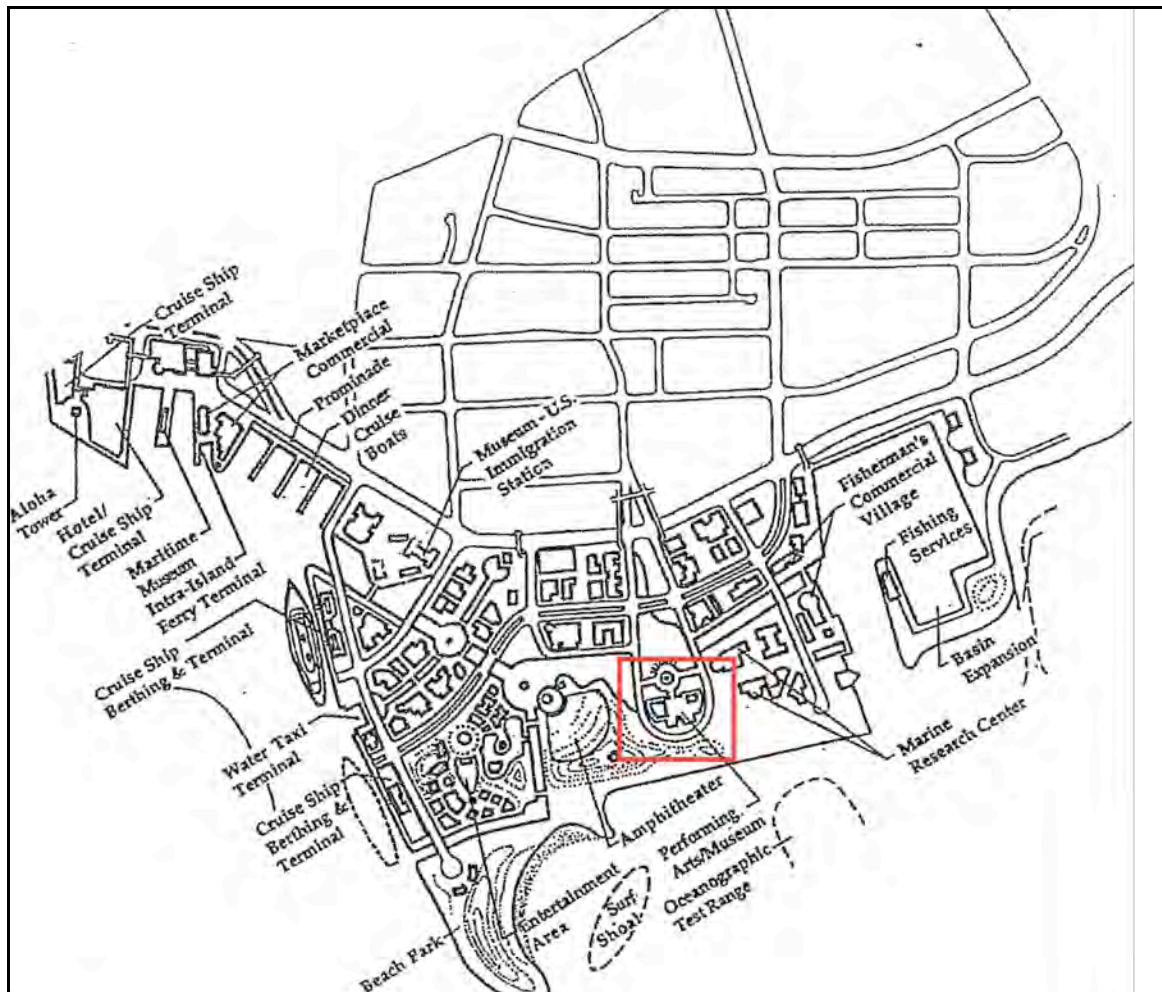


Figure 17: 1989 Waterfront Concept Plan, HCDA 2005 Makai Concept Plan.



Figure 18: Preliminary location of arts and culture, HCDA, Kakaako Makai Conceptual Master Plan, 2010.



Figure 19: Kakaako Makai Composite Program Concept Plan, HCDA, Kakaako Makai Conceptual Master Plan, 2010.

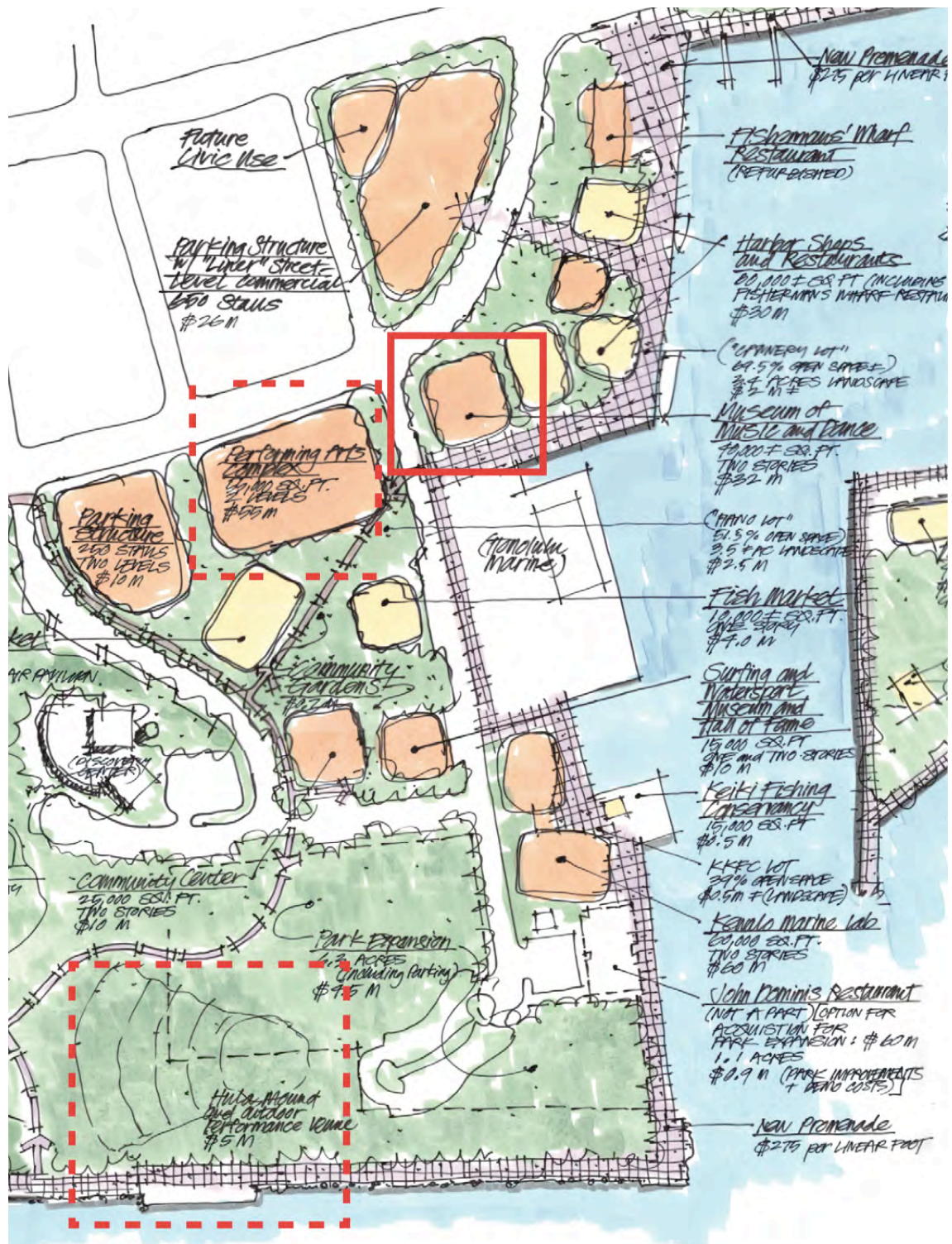


Figure 20: Magnified area of Kakaako Makai Composite Program Concept Plan, HCDA, Kakaako Makai Conceptual Master Plan, 2010. Red square indicates area for Museum of Music and Dance; red dashed squares indicate areas for Performing Arts Complex and outdoor hula performance spaces.

OHA LAND PARCELS

On April 11, 2012, the Governor of Hawai'i signed a bill that transferred 10 parcels of land in the Kaka'ako Makai area to the Office of Hawaiian Affairs (OHA).⁶⁶ This bill settled long disputed land revenue claims that dated back to 1978. OHA, is a semi-autonomous state agency that was created in 1978 for the sole purpose of addressing the needs of native Hawaiians. The 10 parcels of land in Kaka'ako Makai are beneficial to the Hawaiian community. The bill stated that these lands be used for programs that directly benefit the Hawaiian community. The land parcels under OHA are located in the image below in yellow.



Figure 21: Kakaako Makai Land Parcels. Image from OHA.

⁶⁶ "Kaka'ako Makai," *Office of Hawaiian Affairs*, accessed April 13, 2013, <http://www.oha.org/kakaako>.

PROPOSED MUSEUM SITE

A Museum of Hawaiian Music and Dance would greatly benefit the Hawaiian community. Creating a facility to educate visitors and preserve the history of Hawaiian cultural arts, as well as providing areas for the practice and perpetuation of Hawaiian music and dance would be beneficial to the community as a whole. With that said, one of the 10 OHA land parcels would be a possible site for this future museum. In addition, knowing that conceptual master plans over the past few years have included such a venue in this area adds a level of desirability for a project like this. The Museum of Hawaiian Music and Dance Committee proposed Kaka'ako Makai as the location for this type of venue due to its close proximity to trade areas, a unique and appropriate ambience, the availability to public transportation, and to be of reasonable financial cost. As these are true, the location of a venue that has the ability to preserve the identity of Hawaiian music and dance may also simultaneously help recover the identity of Kaka'ako, what will soon be the new urban core of Honolulu.

CHAPTER 4 | MELE OF KAKA‘AKO

Traditional Chant

Kahi Mea I Aloha ‘Ia

Ka Ulu Lā‘au o Kai

Na Ka Pueo

Old Plantation, Ku‘u Home

Henehene Kou ‘Aka

Kaka‘ako Ku‘u ‘Āina Aloha

4.0 | MELE OF KAKA'AKO

Mentioned throughout this thesis, music has the power to connect people to place, and offers insight into the thoughts and emotions of the people of the area throughout time. As the goal of this thesis is to show how music can be used as an identifier of place and people, this chapter will analyze a few *mele* found of the Kaka'ako area. Kaka'ako has a rich history that many residents of Honolulu are unaware of. This chapter will analyze each *mele* to determine if identity of place, its people, and history are reflected in the poetic texts.

Mele will be analyzed in a chronological order from oldest to most recent composition dates, as well as by place. Because Kaka'ako was a small area of land in traditional times, the importance of the historic place names of the surrounding area (names found in Table 04) is key to understanding the history of the 600-acre area of Kaka'ako we know today. Each *mele* will be presented with the Hawaiian poetic text as well as the English translations. The poetic text will then be analyzed according to the Elements of Hawaiian Music discussed in chapter two. Bold lettering will indicate important place names mentioned in *mele*. Wind and rain names, along with plant or animals, will be underlined. Words of repetition (linked assonance) will be italicized. Unveiling information about Kaka'ako's history along with peoples expressions about the place are key to understanding how these *mele* capture the identity of the Kaka'ako area.

For the *mele* that were collected in which audio recordings were found, these *mele* were analyzed according to the musicality elements of Hawaiian music that were discussed in chapter two. In order to map out the melodies and deliveries of each *mele*, A system called, Mele Mapping, was developed for the purpose of this thesis and analysis. This system maps out each melodic contour according to the rhythm and syllabic structure of the text. Similar to a melody of a song expressed through the notes on a music staff, these diagrams are an abstracted melodic contour that corresponds with the arrangement of words. The following progression will explain how to read the mele mappings found in this chapter.

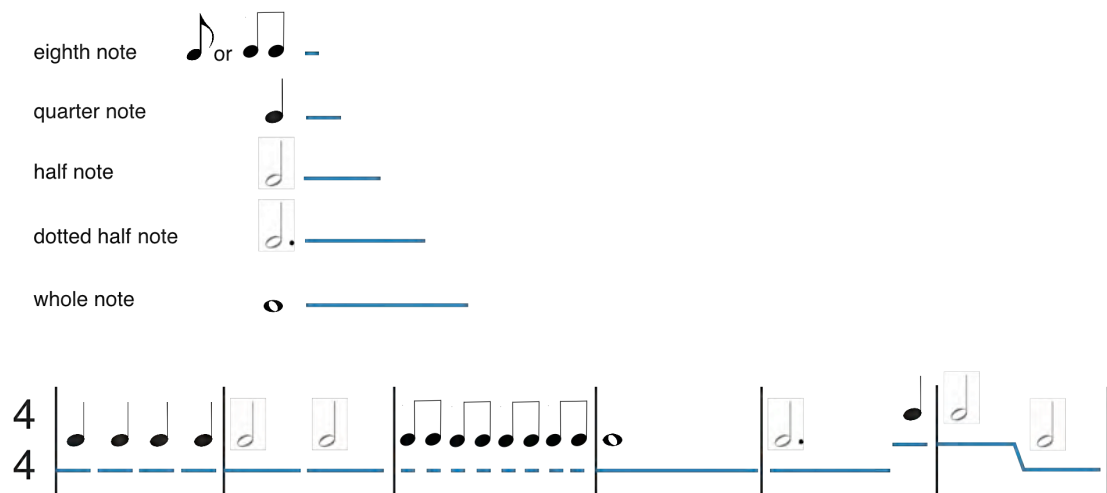


Figure 22: Mele mapping legend. Drawn by Author.

For every note, there is a corresponding line (blue) that indicates the duration of that note in a measure. As seen from the length of lines, one can understand that an eighth note is $\frac{1}{8}$ the distance of a whole note, and that two quarter notes make up a half note, and so on. A dotted note, is always $1\frac{1}{2}$ the length of the note it's attached to. Listed above is a dotted half note, which is quite common in *mele* that will be found in this section. The length of a dotted half note then, would be the length of $1\frac{1}{2}$ half notes or 3 quarter notes. The last two measures are examples of a pitch change. The first of those two measures is an example where notes change along with words. Remembering that each line segment shows the length of time of each syllable of a word, a pitch change where line segments are not connected indicate a new syllable being sung at the higher pitch. The second example with two connecting half notes, indicate a pitch change within a single syllable.

The basic melodic contours of each *mele* will be mapped. If there are contours within a song that are identical in pitch and rhythm, they will be indicated in red. If there are areas of lined assonance in poetic text, the melodic contours will be orange where these elements take place. As this chapter analyzes the following *mele*, note the changes of music styles over time.

4.1 | TRADITIONAL CHANT

A *mele wānana*, or prophecy, recorded by Samuel Kamakau, speaks of Kukuluāe’o, the place of a *heiau*, called Pu’ukea. The exact location of this *heiau* is uncertain, but this *mele* gives us a little insight into the purpose of the site. This *heiau* belonged to the great chief Huanuikalala’ila’i, who was born in Kewalo, and was famous for his love of cultivation and his care for the people.

[Ka makaua ua kahi o ‘Ewa] Ua puni ka i’a o Mokumoa, Ua kau i’a ka nene; Ua <i>ha’a</i> kalo <i>ha’a</i> nu; <i>Ha’a</i> ka i’a o Kewalo , <i>Ha’a</i> na ‘ualu o Pahua, <i>Ha’a</i> ka <u>mahiki</u> I Pu’ukea , <i>Ha’a</i> ka unuunu Pele’ula, Ha’a Makaaho i ke ala. E Kū e, ma ke kaha ka ua, e Kū, [I ‘ia ‘na ka i’a o Maunalua]...	[The increasing “first rain” of ‘Ewa] Overcomes the fish of Mokumoa, Washes up fish to the nene plants; Lays low the taro as it patters down; Lays low the fish of Kewalo , Lays low the sweet potatoes of Pahua, Lays low the <u>mahiki</u> grass at Pu’ukea , Lays low the growing things at Pele’ula Lays low Makaaho [Makāho] in its path O Kū, the rain goes along the edge [of the island], O Kū [Eating” the fish of Maunalua]... ⁶⁷
--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

In this prophecy, fish of Kewalo are mentioned, as is the *mahiki* grass at Pu’ukea. *Mahiki* literally means, “to peel off,” or in some cases, refers to the idea of peeling off evil spirits. *Mahiki* grass, similar to ‘*aki’aki*’ grass was used to ward off evil spirits.⁶⁸ The mention of this type of grass found at Pu’ukea Heiau suggests that this heiau may have been for ceremonial rituals.

A recording of this chant was not found, but the information given about the site of Pu’ukea is quite interesting. The value of ritual chant like these, help illustrate what our ancestors did in certain situations, or how they approached different issues.

⁶⁷ HHCTCP City Center (Section 4), AIS Report, Vol. II, *Cultural Surveys Hawai’i*, accessed October 30, 2013, <http://www.honolulutransit.org/media/200318/20132608-CC-AISR-Vol-2-Sec-1.pdf>, 15.

⁶⁸ “Mahiki,” *Ulukau*, accessed November 30, <http://wehewehe.org>.

4.2 | KAHI MEA I ALOHA 'IA

Kahi Kai A'o Māmala is a traditional *mele hula* composed by Ulumāhiehie. Also known as *Kahi Mea I Aloha 'Ia*, this traditional chant was later put to music, and an arrangement by Johnny Noble was published in 1931. Over the years, there have been many versions of this *mele*, but the following is Johnny Noble's arrangement and Kimo Alama Keaulana's translation.⁶⁹

POETIC TEXT	TRANSLATION
<i>Kahi</i> mea i aloha 'ia, <i>Kahi</i> wai a'o Māmala <i>Mālama</i> hewa ana 'oe Ka ukana a ke aloha.	The one that is loved Is by the spring of Māmala , You're not taking very good care Of the bundle of love.
Ua pono no kau hana A he kini lehulehu 'oe Pehea la ka nohona I ka 'olu o <i>Hālaulani</i> .	Your ways are justified For you (belong) to the crowds of people How is it living there In the cool of <i>Hālaulani</i> ?
<i>A he lani</i> nui 'oe na'u Na keia nui <i>kino</i> <i>Ko kino</i> noho mālie I ka a'o a ka mākua.	You're a great chief that belongs to me (And holds domain) Upon my entire being, Your person remains calmly, Minding your parents.
E aloha a'e ana way <i>Kahi</i> wai a'o Kewalo <i>E uwalo</i> aku ana wau A he 'ole ka malieu mai.	How much I love The waters of Kewalo , I shout out – There's no respond of love.
Ha'ina mai ka puana Ua pono no kau hana Ha'ina hou ka puana <i>Kahi</i> mea i aloha 'ia.	The story is told, What you do is justified, Tell the story once more: (About) The one I love. ⁷⁰

⁶⁹ Louise Beamer did a version of this chant named *He Mea I Aloha Ia* in 1934. Although very similar to Ulumāhiehie's version, The middle stanza's are a little different and in different order.

⁷⁰ "Kahi Mea I Aloha 'Ia," *Kimo Alama Keaulana Music Collection*, Bishop Museum Archives MS GRP 329, 3.53.

Told as a story about love, this traditional chant uses the place names of Māmala and Kewalo, referencing how much the composer loves these waters. An example of linked assonance is found in the very first stanza with the juxtaposition of Māmala and mālama, the Hawaiian word for protect, or to care for. This juxtaposition and play on words was very common for songs that were written about Māmala bay. Many associated the bay with protection. With the history of the many ships coming and going from the bay, many love songs used this juxtaposition when trying to express their love and desire for protection while their lover was out to sea, or left on land near the bay.

The mele mapping below maps the melody of the first three stanzas, to show the common repeating elements of this *mele*. Like many traditional *mele*, there is not a large range of pitches and complex melodies. The first mele mapping illustrates the basic rhythm and melody of this *mele*, each phrase corresponding to one line of poetic text. As all lines are very similar, maintaining a “centered contour” melodic structure, it is interesting to note that the last lines of the first three stanzas (indicated in red) are exactly identical in rhythm and melody and the proportion of syllables and words. The second mele mapping (Figure 24) highlights the repetitive word or word sounds, known as linked assonance, which helps transitions between line and ideas.

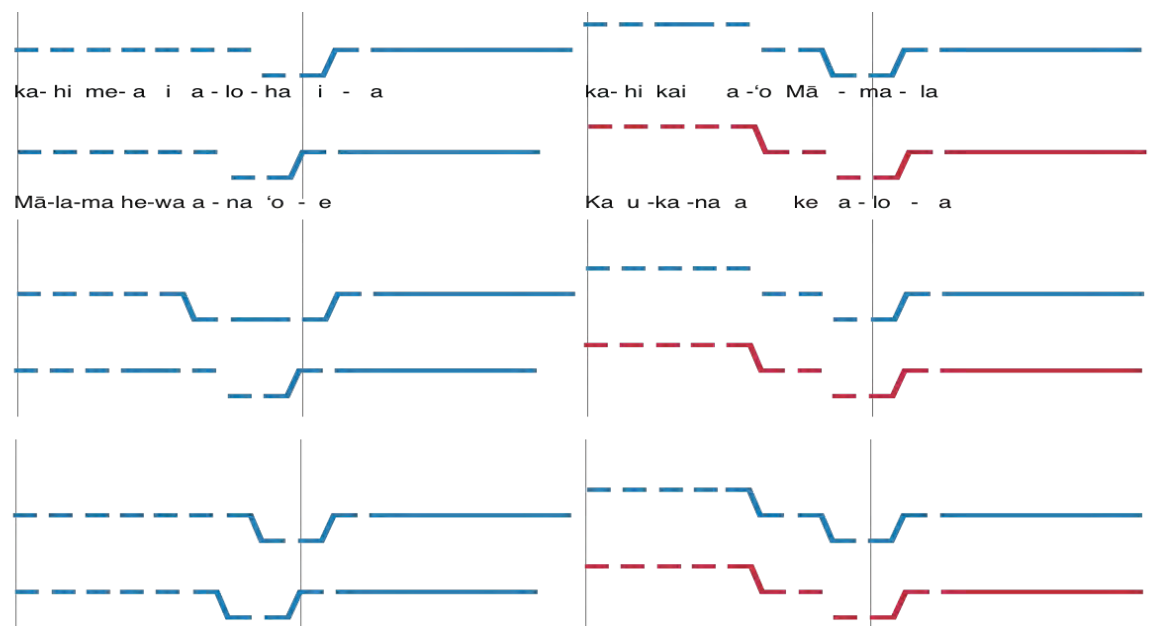


Figure 23: Mele Mapping of Kahi Mea I Aloha Ia. Drawn by Author.

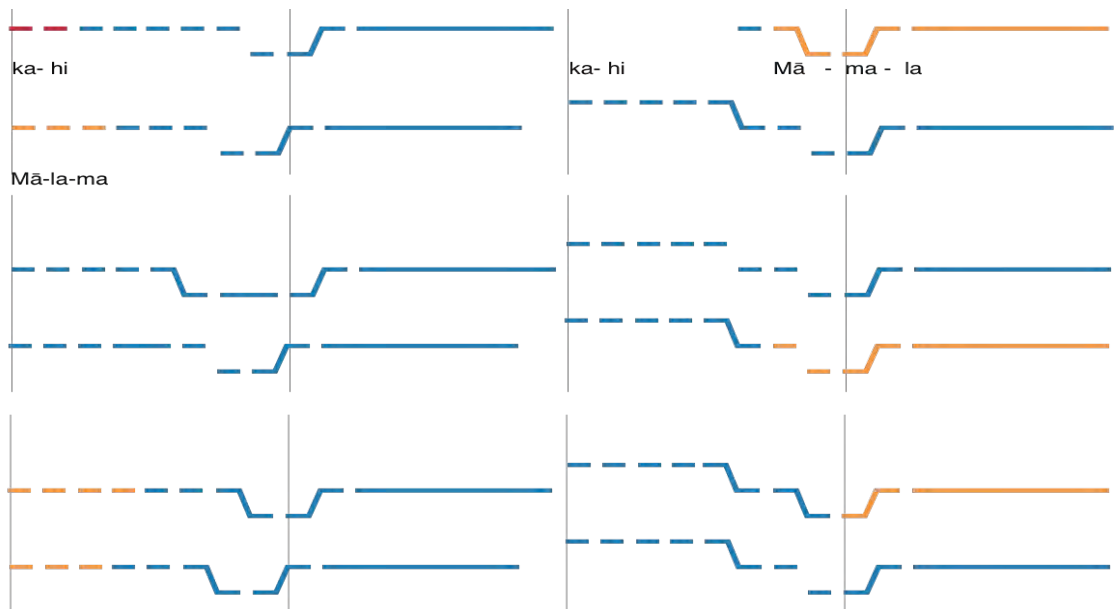


Figure 24: Linked assonance in Kahi Mea I Aloha Ia. Drawn by Author.

The melody of this traditional chant, used a small interval of pitches and had a similar melody repeated every two lines. It is interesting to note, that the last line of every stanza (every 4th line) are identical in melody and rhythm.

4.3 | KA ULU LĀ'AU O KAI

Ka Ulu Lā'au o Kai is a mele that was composed around 1860.⁷¹ During this time, the whaling industry was big, and many ships sailed in and out of the Honolulu Harbor. The Brothers Cazimero recorded this mele in 1978, on their album Ho'āla.

POETIC TEXT	INTERPRETATION
E 'ike auane'i 'oe I ka ulu lā'au o kai, Kahi aloha na'u o Māmala , Kai a'oa'o me ke aloha.	I have seen in my heart that sea of forest trees of tall-masted ships returning to Honolulu's harbor of Māmala , making every sea-murmur a word – Māmala's murmur of unresting love.
O ka home a'e o Lē'ahi , Oni ana Pu'u-loa i ke kai, Loa ke ki'ina a ke aloha.	Love's home is Diamond Head, Love's shelter is where Pearl Harbor hills reach out to sea. Love's gaze is keen and long.
E kau paha i ka palapala, Polo'ai aku iāia, E waiho aku a ho'i mai, E maliu mai 'oe e ka hoa. A hiki mai 'oe, pono au.	Perhaps I should write a letter. Perhaps I should show my love by asking this: Come back, dear love, Bring ease to me, comfort my mind.
Ha'ina 'ia mai ka puana I ka ulu lā'au ma kai.	For you I sing my song of forest trees on the unresting sea. ⁷²

This mele was translated and interpreted by Mary Kawena Pukui, a prolific Hawaiian scholar and composer. In her interpretation, this mele speaks of the “forest trees on the unresting sea,” which references the many tall ship masts that could be found in Māmala. This symbolic reference to nature compares the tall ship masts to trees or *la'au*. *Ulu* in this context means grove, collection or flock, like a forest grove of trees, or a flock of birds. In the lyrics of this mele, *ka ulu la'au o kai* refers to the fleet of ships at sea. Māmala, which is the old name for the bay in Honolulu, is referenced in

⁷¹ Mary Kawena Pukui and Alfrons Korn, *The Echo of Our Song: Chants and Poems of the Hawaiians* (Honolulu: University of Hawaii Press, 1979), 103.

⁷² Pukui and Korn, *The Echo of Our Song*, 103-105.

this mele, as well as two other place names Lē'ahi (Diamond Head) and Pu'uloa (Pearl Harbor).

Below is the mele mapping illustrating the basic rhythm and melody of *Ka Ulu Lā'au o Kai* as recorded by the Brothers Cazimero in 1978. The diagram maps the first four lines and the common refrain between verses in purple.

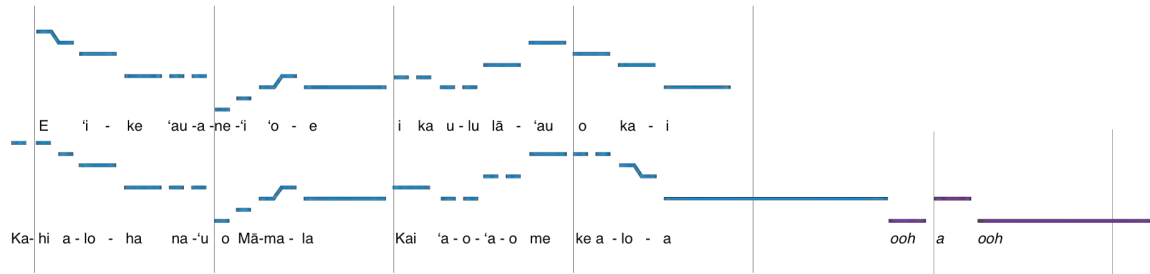


Figure 25: Mele Mapping of *Ka Ulu Lā'au o Kai*. Drawn by Author.

Māmala is a common place name found in *mele* of the Kaka'ako area. Many of these *mele* talk about the fleets of ships that came in and out of the Harbor, and were written for the loved ones left behind. As discussed in *Ka Ulu Lā'au o Kai*, the composer talked about the love he/she had of an individual on those ships, and his/her desires to be reunited again.

4.4 | NA KA PUEO

Another similar *mele* that references Māmala and uses a ship to symbolize a lover is titled, *Na Ka Pueo*. The exact date of when this *mele* was composed is unknown, yet it was composed by Samuel Kalani Kaea.

POETIC TEXT	TRANSLATION
Na ka <u>Pueo kahi</u> ke aloha Nēnē ‘aukai o Maui	The Pueo is my love The seafaring gull of Maui
Kowelo ko hae Hawai‘i Ma ka ‘ilikai a’o Māmala	The Hawaiian flag flutters Over the surface of Mamala Bay
<i>Mālama</i> iho ‘oe ke aloha Kuleana no‘u e hiki aku au Ha‘ina ‘ia mai ka puana Na ka <u>Pueo kahi</u> ke aloha	Take care of my love That’s mine until I return The story is told Of the ship, Pueo that I love ⁷³

As explained by Bill Ali‘ioloa Lincoln, Pueo Kahi was a ship that was named for a village near Hana, Maui. Ship, boat, or canoes in Hawaiian *mele* were used as a poetic reference to woman.⁷⁴ In this *mele*, the ship Pueo Kahi resembles a women in which the composer loved. The juxtaposition of Māmala and mālama was also used in this *mele* as the composer wished his lover to be protected while they were separated.

Na Ka Pueo is a popular traditional Hawaiian song today that has been recorded by many artists, some of which include Isreal “Iz” Kamakawiwa‘ole and Nā Palapalai. The delivery of each *mele*, in terms of its melody has been recorded in many different ways. It is important to note, that there may be many interpretations of a single *mele*. Similar to how the translation of the poetic text may differ from person to person, the way in which a *mele* is delivered and expressed is also open for interpretation. Music is a form of expression, thus allowing performers to relate and deliver certain song in ways that relate to their style, interpretation, as well as personal experiences. The following mele mapping show the melodic contours of this song performed by two different artists:

⁷³ “Na Ka Pueo,” Huapala, accessed December 3, 2013, http://www.huapala.org/NA/ Na_Ka_Pueo.html.

⁷⁴ Ibid.

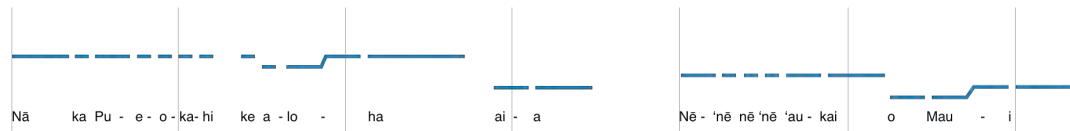


Figure 26: Mele Mapping of *Na Ka Pueo* as performed by Isreal Kamakawiwa'ole. Drawn by Author.

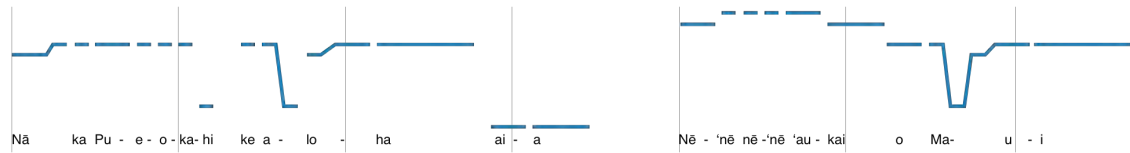


Figure 27: Mele Mapping of *Na Ka Pueo* as performed by Na Palapalai. Drawn by Author.

4.5 | OLD PLANTATION, KU'U HOME

This next *mele* speaks of a specific site located in the Kaka'ako area. Owned by the Ward Estate, Old Plantation was the name of the home of Victoria Robinson and Curtis Ward. Where the present site of the Neal Blaisdell Center sits today, this home was built in 1880 as apart of their 100-acre estate that contained large fishponds throughout history. The words of this *mele* were composed by Mary Jane Montano, who was a close friend of the Ward family, along with David Nape whole arranged the music.

POETIC TEXT

TRANSLATION

Pua wale mai nō ke aloha
Ka paia puiā i ke 'ala
I ka wai hu'ihu'i aniani
Ko'iawe ka huila wai
Ka'ano'i a ko'u pu'uwai

Love and affection ever rise
For the fragrance of flowers I adore
Bubbling water, sparkling and refreshing
The charms and pleasure I hold dear
A spot that is dear to my heart

Hui:
Old Plantation nani 'oe
Home pumehana i ke aloha
I ka 'olu o ka niu
I ka poli o ke onaona

Chorus:
Old Plantation, how beautiful you are
Home ever warm with love
In the shade of the waving palms
In the bosom of fragrance

Nahenahe ke 'ala o na pua
I ka pe 'ia e ke kehau
Ho'ola'i na manu i laila
Ho'oipo i ke oho o ka niu
Luhe'ehu ka palai i ka nu'a
I ka 'olu o ka **Old Plantation**

Softly-scented are the flowers
Moistened by the touch of dew
It is there that birds find solace
And romance among the coconut fronds
Palai ferns lean and bend in abundance
In the pleasant surroundings of Old Plantation.

This *mele* speaks of the beauty of the Old Plantation home and surroundings, and the love that people had for it. *Ka'ano'i a ko'u pu'uwai*, “a spot that is dear to my heart,” *Old Plantation nani 'oe*, “Old Plantation, how beautiful you are. These are just two of the lines that try to capture the love and appreciation people had for the estate. This *mele* also describes the beautiful scenery and scents that surround the property. *Ka paia puiā i ke 'ala*, “for the fragrance of flowers I adore”, refers to the forest of flowers that surrounded the home. *I ka wai hu'ihu'i aniani*, “bubbling water, sparkling and

refreshing,” speaks of the freshwater spring located in the area. The area also had a stream and many fishponds. In the second stanza, *ho’ola’i na manu i laila* refers to the birds that also made this area there home. This stanza also calls out coconut trees and *palai* ferns as being some of the places found in abundance on the property.

4.6 | HENEHENE KOU `AKA

Written in the 1920's, this song was composed by a group of Kamehameha Schools students on their ride through Honolulu on a street car. Although Kaka'ako is briefly mentioned in this *mele*, this song speaks of the time period as street cars and transportation made it's presence in urban Honolulu. The journey of a group of students is told in this song as each verse describes a different area that was visited. In Kaka'ako, beef stew is referenced which referred to the famous beef stew of Aunt Mary (Mary Desha Auld). This song has been performed by many, but was copyrighted by Andy Cummings and Webley Edwards.⁷⁵

POETIC TEXT

TRANSLATION

Henehene kou `aka
Kou le`ale`a paha
He mea ma`a mau ia
For you and I

Your laughter is so contagious
It's fun to be with you
Always a good time
For you and I

Ka`a uila mâkêneki
Hô`onioni kou kino

The streetcar wheels turn
Vibrating your body

He mea ma`a mau ia
For you and I

Always a good time
For you and I

I **Kaka`ako** mâkou
`Ai ana i ka pipi stew
He mea ma`a mau ia
For you and I

To **Kaka`ako** we go
Eating beef stew
Always a good time
For you and I

I **Waikîkî** mâkou
`Au ana i ke kai
He mea ma`a mau ia
For you and I

To **Waikiki** we go
Swimming in the sea
Always a good time
For you and I

I **Kapahulu** mâkou
`Ai ana i ka lîpo`a
He mea ma`a mau ia

To **Kapahulu** we go
Eating seaweed
Always a good time

⁷⁵ "Henehene Kou 'Aka," Huapala, accessed November 20, 2013, http://www.huapala.org/He/Henehene_Kou_Aka.html.

For you and I

Ha`ina mai ka puana
Kou le`ale`a paha
He mea ma`a mau ia
For you and I

For you and I

Tell the refrain
It's fun to be with you
Always a good time
For you and I⁷⁶

The structure of this song is very repetitive. The last two lines of each stanza are repeated throughout the song. The mele mapping diagram shows the basic melodic contour of each stanza as performed by Izreal Kamakawiwa`ole.

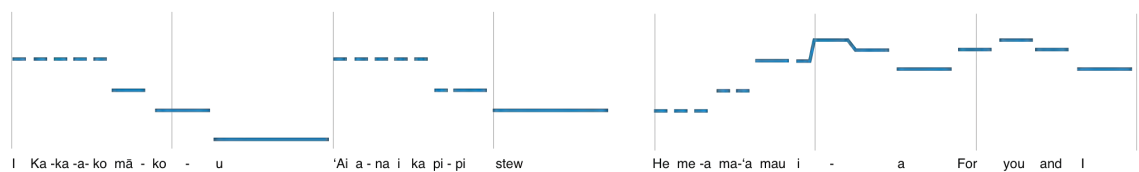


Figure 28: Mele Mapping of *Henehene Kou 'Aka*. Drawn by Author.

⁷⁶ Translation by Ka`i`ini Ga rza-Maguire found in "Henehene Kou 'Aka," Huapala, accessed November 20, 2013, http://www.huapala.org/He/Henehene_Kou_Aka.html.

4.7 | KAKA'AKO KU'U 'ĀINA ALOHA

This most recently composed *mele*, *Kaka'ako Ku'u 'Āina Aloha*, was composed by Kaiponohea Hale in 2011. This *mele* speaks of the many place names that make up the larger area we know today as Kaka'ako describing the sights and emotions felt in this area. As discussed in chapter 2, *mele* has the power to express ones emotional connections to the land and create a sense of identity to culture and place. This song is an example that expresses an emotional connection to place, possible experiences, and knowledge of place.

POETIC TEXT

Maika'i ku'u maka ke 'ike aku
I ka beauty o **Kewalo** i ka la'I;
Me ka pā aheahe a ka makani 'Ao'aoa,
'Olu'olu i nā 'ale kuehu o **Māmala**;
Nani Kou i ka ua Kūkalahale,
Ho'opulu i ka 'ili o ke kama'āina;
Kaulana ka inoa **Ka'ākaukukui**,
Kaka'ako ku'u 'āina aloha,
Kaka'ako ku'u 'āina aloha.

TRANSLATION

Pleasing are my eyes when I see
The beauty of **Kewalo** in the calm;
With the wind-blown 'Ao'aoa breeze,
Pleasant in the spraying billows of **Māmala**;
Beautiful Kou in the Kūkalahale rain,
Drenching the native's skin;
Famous is the name **Ka'ākaukukui**,
Kaka'ako, my beloved land,
Kaka'ako, my beloved land.

He aloha ka mana'o no **Honuakaha**
Kula hiehie no nā iwi kūpuna;
Hoihoi ka Helena ma ke ala **Kuloloia**,
Aia **Honoka'upu**, ka nohona o nā lani;
A laila huli aku nānā i uka,
Pūowaina kū wale i ka hano,
Kahi ho'okipa mau i nā kini lehulehu,
Kaka'ako ku'u 'āina aloha,
Kaka'ako ku'u 'āina aloha.

Loving thoughts for **Honuakaha**,
Distinguished area for our ancestors' bones;
Enjoying the traveling by **Kuloloia** way,
There is **Honoka'upu**, the chiefly residence;
Then turn to gaze at the upland,
Pūowaina stands in its glory,
A place that welcomes the multitudes,
Kaka'ako, my beloved land,
Kaka'ako, my beloved land.

He aloha nō ka lā i **Pu'unui**,
 Nā kukuna kau i luna o ke ao;
 Uhi mai ka mehana i **Kaholoakeāhole**,
 A hiki i ka poli o **Kukuluāe'o**,
 He makana ho'oilina mai ke ali'i,
 Mahalo e Pauahi lani nui,
 Ha'ina 'ia mai ana ka puana,
 Kaka'ako ku'u 'āina aloha,
 Kaka'ako ku'u 'āina aloha,
 E ō mai.

The sun shines brightly at **Pu'unui**,
 The rays placed high in the clouds;
 The warmth spreads over **Kaholoakeāhole**,
 Until it reaches the bosom of **Kukuluāe'o**,
 A legacy gift from the royal one,
 Gratitude to the esteemed Pauahi,
 The refrain is being told,
 Kaka'ako, my beloved land,
 Kaka'ako, my beloved land,
 Answer (your name).

In the first stanza of the *mele*, wind and rain names become present. The 'Ao'aoa wind and Kūalahale rain are both named, famous wind and rains of Honolulu. The following lines that describe Kou (old name for Honolulu) and describe the Kūalahale rain "drenching the native's skin," may imply that Native Hawaiians mostly populated the area of Kou. Kūalahale can be literally translated as "to proclaim the houses."⁷⁷ Kūalahale can also be translated as "the rain that knocks at the house."⁷⁸ The characteristic of this rain is medium-heavy and can be implied in the meaning of its name. This first stanza gives us an image of place in terms of climate and demographics.

Important place names of the area are also mentioned throughout the song, such as, Kewalo, Māmala, Ka'ākaukukui, Honuakaha, Kuloloia, Pu'unui, Kaholoakeāhole, and Kukuluāe'o, which give us more information about the overall place. Ka'ākaukukui, the place name of the area along the coast is mentioned in the song as being a "famous name." This may imply that this is the name most people called the area, or refer to the lighthouse that was located just off shore to the right. Ka-ākau-kukui literally means "the right light." As this area seen many ships coming in and out of Honolulu Harbor, the reference to the name being famous could relate to the lighthouse that was seen by the many travelers that came by.

⁷⁷ Taken from the *Hawaiian Dictionary*. Kūala meaning "to proclaim" and hale meaning "house".

⁷⁸ Rev. C.M. Hyde, "Hawaiian Poetical Names of Places," *All about Hawaii: The Recognized Book of Authentic Information on Hawaii, Combined with Thurmon's Hawaiian Annual and Standard Guide* (Honolulu Star-Bulletin, 1886), 81.

The second stanza provides us with information about historical sites that can be found in Kaka’ako. Honuakaha is mentioned as being the place where ancestors’ are buried. “Loving thoughts of Honuakaha,” also give us a sense that these ancestor’s are greatly respected and that Honuakaha is a sacred place and shall too be respected. The mele also informs us that the area of Kaka’ako was a place of chiefly residences, one being Honoka’upu. Pūowaina, the old name for Punchbowl crater, can also be seen upland from the area of Kaka’ako described in the mele:

A laila huli aku nānā i uka,	Then turn to gaze at the upland,
Pūowaina kū wale i ka hano,	Pūowaina stands in its glory,

This second stanza speaks of historical sites in Kaka’ako allowing the viewer to understand the importance of place and its wonders.

The last and final stanza continues to capture the essence of Kaka’ako talking about the warmth of the sun on the different areas of the land. This warmth may be physical but also emotional, as if the people of the area were welcoming and kind. The composer then shows appreciation for Princess Bernice Pauahi Bishop, referring to a “legacy gift from the royal one,” suggesting the land owned by the Bishop Estate. As this stanza ends, as with the previous ones, the composer expresses his love for the area in the repeating lines of:

Kaka’ako ku’u ‘āina aloha,	Kaka’ako, my beloved land.
Kaka’ako ku’u ‘āina aloha,	Kaka’ako, my beloved land.

4.8 | OVERVIEW OF MELE

From the select *mele* featured in this chapter, it is clear to see that *mele* have a way of portraying different stories and events throughout time. From capturing traditional rituals, metaphoric ships in Māmala Harbor, a beautiful residence, exciting street car journey through town, or ones' appreciation for place and history, these *mele* have been able to preserve and perpetuate the identity of the Kaka'ako area. It is interesting to see how the style of music has transformed over time along with the stories themselves. These *mele* not only help to capture history, but also the way in which people viewed and expressed place during certain time periods.

The past two chapters have looked at the rich history of Kaka'ako and how *mele* are able to capture history and identity of place. A Museum of Hawaiian Music and Dance will be designed to help capture the identity of place.

CHAPTER 5 | CULTURAL CENTER: Case Study

First Nations Longhouse, UBC

Southern Ute Museum and Cultural Center

Harbin Cultural Center

5.0 | CULTURAL CENTER: Case Study

For the design of a Hawaiian Music and Dance Museum, the goal is to create a space that captures the identity and culture of place. There are many different museums and cultural centers around the world. This section will look at three cultural center designs whose purpose and outcomes are what the design of a Hawaiian Music and Dance Cultural Center should strive to be.

The following case studies were designed with the purpose of trying to rebuild a sense of identity within its own communities. The success of each project will be analyzed based on three categories: Context, Paraphrasing, and Spatial Expression. The first category, Context, will explore the ways in which the building relates and respects its natural environment. Being that the Hawaiian people have a strong connection to the land and nature, this category will also look at how each project acknowledges connections to land and nature, if any, found in its specific cultures. The second category, Paraphrasing, refers to the translation of traditional ideas in modern ways.⁷⁹ This category will look at how the project incorporates traditional methods of construction, materials, or form in design that are visible to the eye. The third category, Spatial Expression, analyzes aspects of the project that are not so visible to the eye, but contribute to the overall experience of its users. Analyzing how the building embodies cultural values as well as the buildings' experiential aspects will make up this last category.

The three case studies are: The First Nations Longhouse at UBC, the Southern Ute Museum and Cultural Center, and the Harbin Cultural Center.

⁷⁹ Marina Lommerse, "Facilitating Cultural Transformation: Redefining Indigenous Identity Through Architecture," In *Cultural Crossroads: Proceedings of the 26th International SAHANZ Conference* (The University of Auckland, July 2009).

5.1 | CASE STUDY 01: First Nations Longhouse

PROJECT: First Nations Longhouse

LOCATION: University of British Columbia, Vancouver, Canada

YEAR: 1989-1995 (Built in phases)

ARCHITECT: Larry McFarland Architects, Vancouver

BUILDING TYPE: Student and Community Center

SIZE: 21,990 sq ft



Figure 29: First Nations Longhouse, front entrance. Image from UBC.⁸⁰



Figure 30: First Nations Longhouse. Image from news.ubc.ca.

⁸⁰ First nations Longhouse image from <http://aboriginal.ubc.ca/2013/04/19/11229>.

The First Nations Longhouse is a center for aboriginal students of Canadian tribes at the University of British Columbia. The project was designed by McFarland Marceau Architects Ltd., a Vancouver-based firm dedicated to producing buildings that are sensitive to site and environment, along with being innovative with the use of wood in modern designs.

CONTEXT

Looking at the site and context of the project, there are many references to nature that can be found in and around the Longhouse as the land, animals and seasons played an important role to the Native peoples. Site selection reflected the environment in terms of sun and wind orientation as well as the organization of buildings. A waterfall and river was incorporated into design to bring a water element to the site, as well as providing natural cooling for the library.

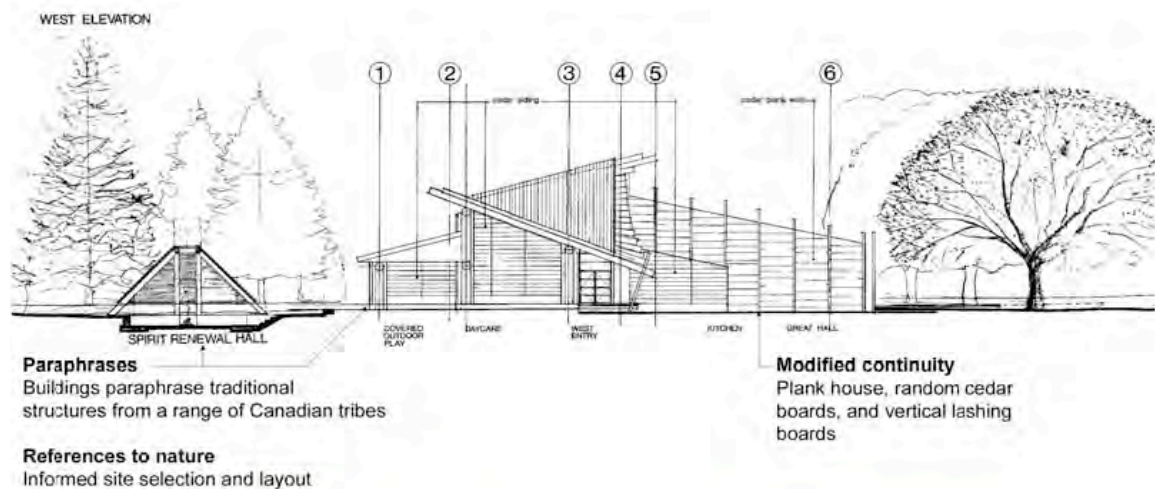


Figure 31 West Elevation from Marina Lommerse, "Facilitating Cultural Transformation," 2009.



Figure 32: First Nations Longhouse, Site plan from Marina Lommerse, "Facilitating Cultural Transformation," 2009.

PARAPHRASING

Paraphrasing can be predominantly found in the Main Longhouse building. Traditional construction methods were used in terms of following the traditional post, beam and curtain wall construction. Other aspects of the Longhouse resemble traditional structures from different Canadian tribes, for example, the Musqueam Longhouse and the Coast Salish shed in terms of roof pitch and rafters.

The use of wood, which was a culturally significant and readily available material, was used as the main construction material for the project. The wooden roof rafters were constructed in similar ways to traditional post and beam; however, the architects chose to curve the roof plane in an organic manner. This roof curve may symbolize the movement of the First nation cultures from traditional to urban times.

Zoomorphic animals are depicted on beams and carved into doorways as symbolic forms emphasizing the First Nation's close relationship to nature, animals, and the land. These symbolic forms also serve as means for storytelling, which will be discussed a little later.



Figure 33: Longhouse paraphrasing examples. (Left) Curved roof structure mimicking traditional construction methods. Image from UBC, Dept. of Psychology. (Right) Zoomorphic animal images carved into posts. Image from www.vancouverstorytelling.org.

SPATIAL EXPRESSION

Cultural aspects of the project that are not so prominent to the eye, can be found in the organization and sizes of spaces. Reflecting the ideas of equality and leadership of the native cultures, staff offices are all equal in size and position.⁸¹

The design of the First Nation's Longhouse incorporates different elements that reference culture and identity in ways that are obvious to visitors, and ways that are only visible based on the knowledge one has of the culture. Symbolic forms found throughout the longhouse provide role models and images to create an immediate connection for aboriginal students to their culture. These forms and carvings illustrate stories of the history and culture.

The form and construction of the building may mimic images that are familiar to the community, yet elements such as orientation may not be fully understood without an understanding and knowledge of the culture. The incorporation of both visible and non-visible elements create a space that truly exemplifies the culture and includes a level of detail and appreciation for both native and non-natives throughout time.

⁸¹ Lommerse, "Facilitating Cultural Transformation"

5.2 | CASE STUDY 02: Southern Ute Cultural Center and Museum

PROJECT: Southern Ute Cultural Center and Museum

LOCATION: Ignacio, Colorado

YEAR: 2011

ARCHITECT: Jones & Jones Architects, Seattle, WA

BUILDING TYPE: Cultural Center and Museum

SIZE: 54,000 sq ft



Figure 34: Southern Ute Cultural Center and Museum, front facade. Image from <http://www.djc.com/news/co/12031195.html>.



Figure 35 Natural landscaping of the Southern Ute Cultural Center and Museum. Image from tripadvisor.com

The Southern Ute Cultural Center and Museum was designed by Jones & Jones Architects, a Seattle-based firm known for their environmentally sensitive designs devoted to place, community identity, and nature.⁸² Jones & Jones Architects have worked on many projects for the Native American community and are well known for their National Museum of the American Indian on the Mall in Washington, D.C. This project was “inspired by the Southern Utes’ powerful connection to their land,” and was “developed to conserve, promote and share their unique cultural gifts.”⁸³

CONTEXT

Being that the project was inspired by the connection of the people and their land, there are a number of references to nature that can be found through site and context. Sited in a central location, the cultural center allows access to important hikes and trails in the greater surrounding areas, which allow the museum to be a central point of connection from these different natural areas.



Figure 36: Southern Ute Cultural Center, natural landscape surroundings. Image from www.succm.org.

⁸² “Power of Place,” Jones & Jones, accessed September 26, 2013, http://www.jonesandjones.com/profile/power_place.html.

⁸³ “Southern Ute Cultural Center and Museum,” from Jones & Jones Architects, accessed September 26, 2013, http://www.jonesandjones.com/work/pdf/living/Southern_Ute_Cultural_Center_and_Museum.pdf.

The natural vegetation surrounding the site is important and is incorporated into the immediate landscaping surrounding the building. The overall layout of the project is organized around a central courtyard that is landscaped with native plants, as well as a small medicinal garden (Figure 35). The incorporation of outdoor interaction areas that belong to the overall program of the building, help in promoting an indoor –outdoor relationship and strengthens the buildings relationship to the land around it.

PARAPHRASING

At the center and front entrance to the museum, there is a conic form, which is the most prominent example of paraphrasing found in the design. The central cone acts as the welcome gallery and references the structures of a teepee, wickiup, and woven baskets, structures that played an important role in the Southern Ute culture. At the top of the welcome gallery, there is a “circle of life” stained glass window, which acts as the point in which all spaces of the building radiate from. On the floor of the welcome gallery, the four coordinates are inlayed with stone and create a space that helps capture the essence of the Ute culture and ideas behind the design of the building.



Figure 37: Southern Ute Cultural Center, Circle of Life window. Image from www.succm.org.

SPATIAL EXPRESSION

Spatial expression in the Southern Ute Cultural Center and Museum is subtle. The two wings of the building resemble an eagle as they extend and embrace the central courtyard space. The eagle was used to symbolize the aim of the Southern Ute's to "attain the freedom to control its destiny through an annual income derived from a secure financial investment, and to truly fly under its own strength."⁸⁴



Figure 38 Central courtyard area. Image from blogs.westword.com.

The Southern Ute Cultural Center and Museum focuses on preserving the past and traditions of its culture for generations to come. Its dynamic conic form makes the design of this project visually interesting to the eye and creates a strong image of the Ute culture in the community.

⁸⁴ "Eagle Endowment Fund," from Southern Ute Cultural Center and Museum, accessed September 26, 2013, <http://www.succm.org/get-involved/eagle-endowment-fund>.

5.3 | CASE STUDY 03: Harbin Cultural Center

PROJECT: Harbin Cultural Center

LOCATION: Harbin, Heilongjiang, China

YEAR: 2014

ARCHITECT: MAD Architects



Figure 39: Harbin Cultural Center from archdaily.com.



Figure 40: Harbin Cultural Center rendering. Image from archdaily.com.

The Harbin Cultural Center project in China is still in the construction process, but has an interesting program and design to create a center that captures Chinese and Russian cultural influences that have made Harbin “the music capital of the north.”⁸⁵

CONTEXT

This project acts as a metaphorical cultural island that bridges different parts of the city together. The project also brings together the different aspects of culture, art and nature from its surrounding city to converge in a singular place. Located in a wetland area near Songhua River, the form of each structure is intended to look like a natural part of the landscape symbolizing glaciers in water. The continuation of the buildings’ curved forms converging with the landscaping also help in making the large scale buildings seem smaller in volume.

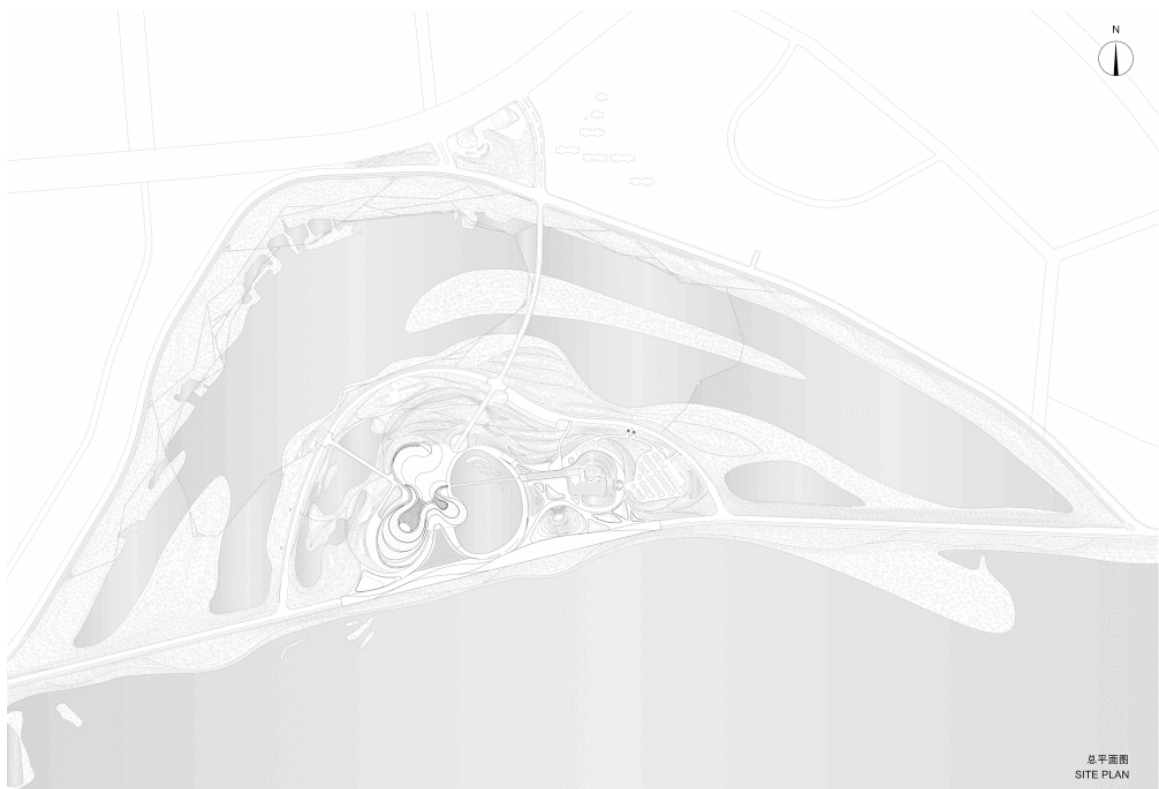


Figure 41: Harbin Cultural Center, site plan. Image from archdaily.com.

⁸⁵ “Harbin Cultural Center,” from Archdaily, accessed September 30, 2013, <http://www.archdaily.com/430314/harbin-cultural-center-mad-architects/>.

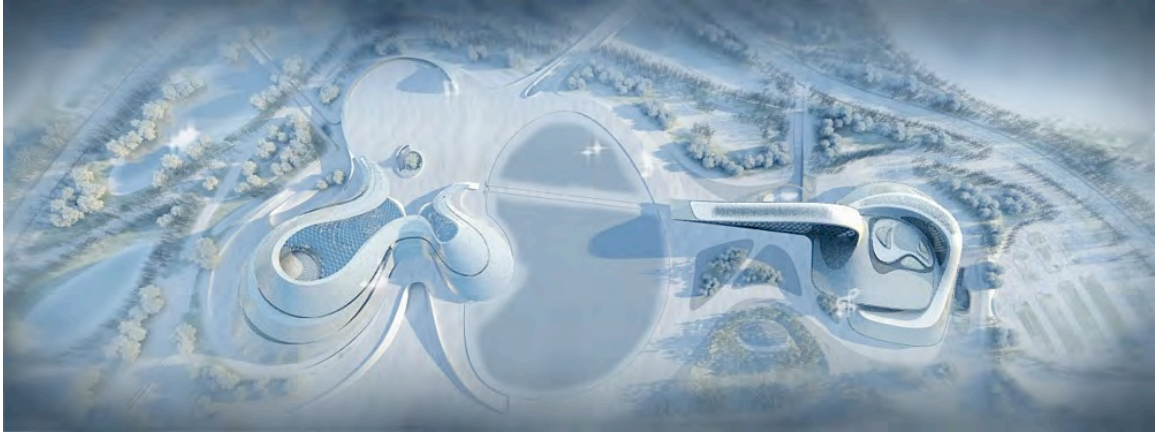


Figure 42: Ariel view of site showing the bridging of the two complexes. Image from archdaily.com.

PARAPHRASING

Paraphrasing in this project is not as present as the first two projects. Much of the construction and materials are very modern and far from traditional methods with majority of the building made of a white aluminum cladding. White stone and concrete are also used, which gives the building a cold, icy feeling.



Figure 43: Harbin Cultural Center, interior rendering. Image from archdaily.com.

Yet the architects did incorporate wood materials in the theater spaces to resemble the mountain huts of the culture as well as provide a warm contrast of materials and acoustic benefits. Wood panels line the interior of the performance spaces, as well as on the separation walls from the performance spaces to other interior public areas. This warm wood material not only provides a contrast of material and acoustic benefits, but also acts as a visual indicator as to where music can be heard.



Figure 44: Harbin Cultural Center, interior wood panels. Image from archdaily.com.



Figure 45: Harbin Cultural Center, interior perspective. Image from archdaily.com.

SPATIAL EXPRESSION

Of all three categories, spatial expression is the most dominant in this project. The grand volumes of spaces and the organic forms provide a sense of importance and creativity that the area thrives with. The relationship of the natural environment and landscape is also taken into consideration not only on the buildings site context, but within the interior spaces as well. This relationship to the natural environment is created with the use of man-made and natural materials, as well as the juxtaposition of organic forms. Acknowledging a relationship to nature is also encouraged through one of the theater spaces. This theater space has a transparent background in which the backdrop to performances is the beauty that is the landscape outside. Experiencing a performance in that space would not only give one appreciation for the music/art performance, but for the nature and culture that surrounds the site.

Although not yet completed, the flexibility of the performance space and the connectivity of spaces to its surroundings, makes this project interesting. Sited in a wetland area, the project has the ability to bridge different parts of the city together in this one area through design to celebrate the culture of the city.

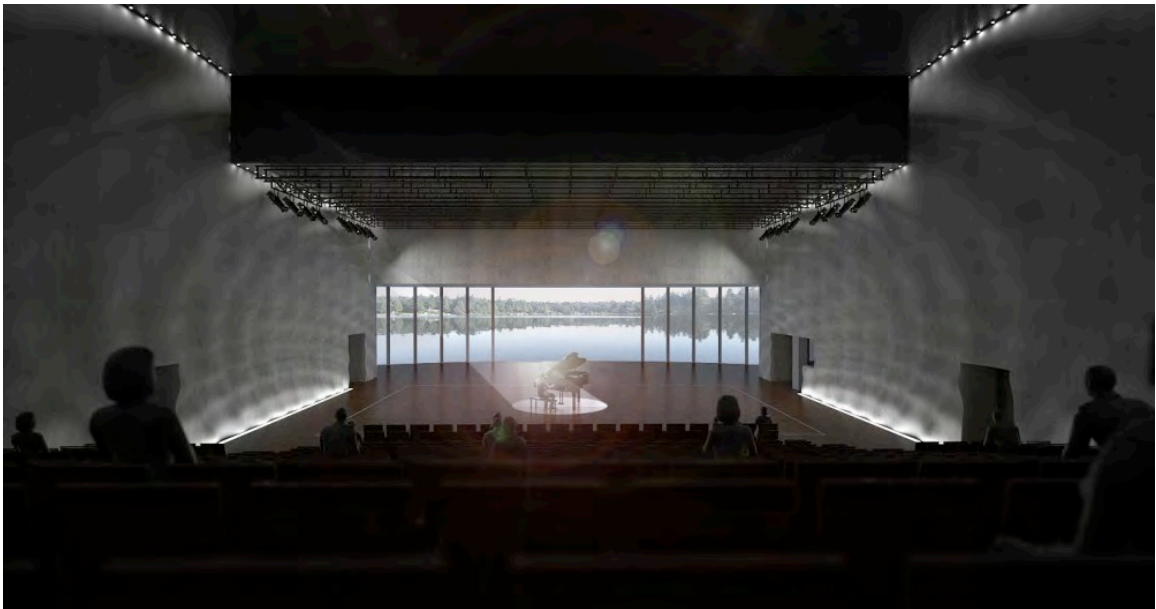


Figure 46: Harbin Cultural Center, theater interior rendering. Theater space with transparent background. Image from archdaily.com.

5.4 | CASE STUDY OVERVIEW

All three of these case studies capture the identity of a community, through it's design and context. The aspect of design that shows the most emphasis in all three projects is the relationship of the building to nature. This relationship to nature is important in all three cultures, and is so in the Hawaiian culture. Whether it be the orientation of the building to coordinates, utilizing natural elements and passive systems, or a site having significant importance to the culture, context of a building is extremely important. As nature and culture are interrelated in the Hawaiian culture, it only seems logical that these relationships to nature play a huge role in design.

Paraphrasing also contributed to these projects by taking traditional elements and carrying them out with modern materials or approaches. The essence of the culture was still present, along with the acknowledgment that these cultures are still thriving and moving forward in today's society. Similar to Native Hawaiians, traditional practices and beliefs are still being practiced in many areas, yet the use of modern technology and materials have evolved the way in which some traditional practices are performed, for example, the sport of fishing.

Spatial expression is also very important in capturing the identity of a culture. As identity is connected with one's history and experiences, it only seems logical to ensure that a building that strives to capture the identity of a culture should create experiential spaces that allow emotions to be expressed or formed.

These case studies provide some insight to important design approaches that should be taken when starting the design of a Museum of Hawaiian Music and Dance. Creating a successful design in terms of context, paraphrasing, and spatial expression, will help in capturing the essence and identity of both Hawaiian music and dance, and the site in Kaka'ako.

CHAPTER 6 | KAWAIHUAHUA'IOKEWALO: Program

Program

Site Location

6.0 | KAWAIHUAHUA'IOKEWALO: Design Project

As mentioned previously, the end goal of this project is to develop a design for a space dedicated for the preservation and perpetuation of Hawaiian music and dance. A place where local residents, school children, practitioners and artists, as well as visitors from all over the world may gather, experience, and learn about the cultural art that plays such an important role in the Hawaiian culture.

The research of this doctorate project thus far has looked at Hawaiian music as a means for cultural identity and has examined different elements of Hawaiian music for design. From the *mele* and research gathered about the area of Kaka'ako, the incorporation of Hawaiian musical elements in design will be tested in the design project of a Museum of Hawaiian Music and Dance.

6.1 | PROGRAM

In 2009, the State of Hawai'i formed a Museum of Hawaiian Music and Dance Committee to produce a program and feasibility study for a Museum of Hawaiian Music and Dance. For the sole purpose of this doctorate project, the 2009 proposed program will serve as the foundation for the program used in this design.

Throughout the research thus far, the final design project has been referenced as being a Museum of Hawaiian Music and Dance. This was the venue type proposed by the state and has such been the name used as reference in previous chapters. The word "museum," however, may not be the most appropriate word to use when describing the type of facility this design project strives to create. The Museum of Hawaiian Music and Dance Committee captured this idea well in the program they developed through the following passage:

"For many, the word "Museum" connotes a static institution where objects are collected, studied, and displayed. While there will be such objects as hula implements, musical instruments, photos and memorabilia of past and current practitioners and artists, the Committee and many survey respondents strongly

endorsed the concept of a vibrant, dynamic center filled with the living expressions of music and dance.”⁸⁶

From this passage, along with agreeable desires to avoid calling a facility of this sort a “museum”, the final design project of this thesis will be a Hawaiian Music and Dance Cultural Center. This cultural center will strive to be a “vibrant, dynamic center filled with the living expressions of music and dance.”

⁸⁶ “Report to the Hawai’i State Legislature Regular Session of 2009,” submitted by The Museum of Hawaiian Music and Dance Committee, January 2009, accessed January 1, 2014, http://ags.hawaii.gov/wp-content/uploads/2012/09/museum_hawaiian_music_dance_committee_2009.pdf, 2.

NEED

Hawaiian music and dance play an important part in the Hawaiian culture. Aside from individual halau (hula schools) or music studios, there are few places where the public can come together to share and preserve Hawaiian music and dance. The following are existing places where the preservation of music and dance are open to the public on an education and performance-based level:

HAWAIIAN MUSIC HALL OF FAME AND MUSEUM

The Hawaiian Music Hall of Fame and Museum is a non-profit organization that was founded in May 1994. Their mission is to “promote, preserve, and perpetuate Hawaiian music and hula by celebrating the achievements of significant individuals and groups.”⁸⁷ With no permanent home, the Hawaiian Music Hall of Fame is seeking an interactive Hawaiian music center where exhibits of the Hall of Fame may be permanently housed, as well as expanding music collection access to the community.

WAIKIKI BEACH WALK

Waikiki Beach Walk is an eight-acre entertainment district in Waikiki that features retail, dining, hotels, and a live performance area. The retail area of the Beach Walk was designed to accommodate outdoor music and hula performances. Live performances occur regularly, such as the ongoing concert series, Na Mele o Na Pua Sunday Showcases, where island performers share past and present cultural arts.



Figure 47: Waikiki Beach Walk, outdoor performance area. Images from <http://www.adstreamz.com/2014/07/shopping-through-waikiki-beach-walk/> and http://saturdaybriefing.outrigger.com/community_events/the-hawaiian-steel-guitar-is-celebrated-at-waikiki-beach-walk/.

⁸⁷ *Hawaiian Music Hall of Fame*, accessed September 2, 2014, <http://www.hawaiimusicmuseum.org>.



Figure 48: Bernice Pauahi Bishop Museum. Image from [tripadvisor.com](https://www.tripadvisor.com).

BERNICE PAUAHI BISHOP MUSEUM

The Bishop Museum, in the Kalihi district of Honolulu, is the place to experience the history, arts, and cultural of the Hawaiian people as well as other Pacific Island cultures, and science. The museum offers education programs, houses extensive collections of artifacts, and is home to a large library of musical archives.

MAUI ARTS & CULTURAL CENTER

The Maui Arts & Cultural Center (MACC) located in Kahului, Maui is the premier performing arts center on the island. Offering performances of cultural arts from cultures all around the world, the Maui Arts & Cultural Center offers the opportunity for the community to engage in performing arts. The center offers cultural programs that educate the community of the Hawaiian culture, as well as offering educational programs for children.



Figure 49: Maui Arts & Cultural Center. Image from http://www.fda-online.com/project_detail/74/maui-arts--amp--cultural-center/.

NEAL S. BLAISDELL CENTER

Similar to the MACC, the Neal S. Blaisdell Center (NBC) is O'ahu's main entertainment center attracting artists and concerts of all genres from all over the world. NBC is located in the Ward area of Honolulu and sits on the original site of the old Ward Estate. Although the venue to many forms of entertainment, NBC has been the current home of the Queen Lili'uokalani Keiki Hula Competition, a *hula* competition honoring Hawai'i's last reigning monarch that exposes our keiki to Hawaiian culture, *mele*, and *hula*.

POLYNESIAN CULTURAL CENTER

Also known as PCC, the Polynesian Cultural Center in La'ie, O'ahu, is a Polynesian-themed living museum that showcases the culture and craft of the Polynesian people. This interactive center allows visitors to experience cultural arts first hand as well as viewing performances put on by the cast.



Figure 50: Neal S. Blaisdell Center. Image from blaisdellcenter.com.



Figure 51: Polynesian Cultural Center, map. Image from laiebeachretreat.com.

There are a very limited number of places on the islands where the preservation and perpetuation of Hawaiian music and dance have a public facility. A sole place where locals and visitors alike may come and learn about the cultural arts and experience the Hawaiian culture through music and dance is much needed in the state of Hawai'i. So whom will this space be designed for? What functions will the cultural center serve? How will the cultural center become a place for community growth and engagement? And how will the cultural center bring an identity to the Native Hawaiian community?

VALUES AND GOALS

In order to be a successful cultural center of its kind, creating a place where culture can flourish and be expressed is key. Through exhibits as well as performance spaces, this cultural center should be a place of experiential exploration verses static installations and exhibits. It is through the use of ones senses that one gets a better understanding and appreciation for an art such as Hawaiian Music and Dance.

This cultural center will be a place where musicians and students can gather, teach and learn. A place where performances may take place that bring crowds from the community together. A place where Hawaiian music and dance can be shared with all those who visit. Not only will the center be geared for the preservation and perpetuation of Hawaiian music and dance, but to create a center for the community to gather and be proud of their Hawaiian identity.

Because the site will be located on an OHA land parcel, this development must also meet the values of OHA itself. OHA strives to follow three major themes in their developments moving further in the Kaka'ako Makai Strategic Management Plan. These three themes are:

- 1) Create a ***kipuka***, cultural oasis, where Hawaiian national identity can flourish and be celebrated among Hawaiians and local communities throughout the Pacific, but also serve as a welcoming place for global leaders to gather.
- 2) Support the development of a ***cultural marketplace*** that invests in intellectual capital, seeing possibilities of exploration and innovation in education, health and political leadership.

- 3) Create a cohesive and multi-functional planned community that embraces a transformative ideal of *live, work, and play*.⁸⁸

KEY PROGRAM ELEMENTS

Hawaiian Music and Dance is a unique cultural art that should not be displayed or interacted with in any particular way. Because Hawaiian culture differs from other cultures, there are three key program elements that should be incorporated into design that will enforce the cultural identity found through Hawaiian music. The three key program elements include experiential representations of the living art, daily live performance and demonstrations, and creating a community gathering space.

Hawaiian music and dance is experienced through the senses. In order to represent a cultural art of storytelling and expression, creating experiential spaces are key to developing spaces that express the music and stories of the people. Incorporating the idea of paraphrasing into the design can help in creating these experiential representations of the living art, rather than just pure mimicry. Pulling elements from traditional building forms, materials, or construction methods into a contemporary design, are some ways in which paraphrasing may occur.

The second key program element is in creating spaces that allow for live performance and demonstrations. Hawaiian music and dance is far from static and shall be showcased in ways that evoke the emotions and spirit of the cultural art. *Kanikapila*, is the best way of describing this key program element. *Kanikapila* is an impromptu or informal gathering of practitioners and artists who come together to play music and/or dance *hula*. A common event that happens at family gatherings, *kanikapila* is a spirited gathering that allows the Hawaiian culture to be expressed and shared through generations. Program elements such as indoor-outdoor spaces and flexible, multi-use areas, allow for multiple performance and demonstrations to occur.

The third key program element is to create a community gathering space. Just as *kanikapila* bring people together to rejoice in the art of Hawaiian music and dance, the design of this cultural center shall strive to do the same. Creating a cultural center that

⁸⁸ "Office of Hawaiian Affairs Kaka'ako Makai Strategic Action Plan," from the Office of Hawaiian Affairs, November 2013, accessed January 16, 2014, [http://www.scribd.com/doc/203810480/ Office-of-Hawaiian-Affairs- Kakaako-Makai-Strategic-Action-Plan](http://www.scribd.com/doc/203810480/Office-of-Hawaiian-Affairs-Kakaako-Makai-Strategic-Action-Plan).

captures the identity of place, should also encourage the gathering of the community to a space where cultural normalcy's may be practiced and where cultural identity may flourish.

Other key program elements include:

- Exhibits of the practice, artists, instruments, culture and history
- Audio and video elements
- Educational tours, lectures and workshops
- Special events
- Restaurant and gift shop⁸⁹
- Incorporation of Hawaiian Music Hall of Fame and Hawaiian Academy of Recording Arts special exhibits*

KEY FACILITY ELEMENTS

The facility size of this cultural center shall be estimated at 40,000 square feet under roof, and sit on a 5-acre minimum land area.⁹⁰ Not included in the 40,000 square feet under roof, shall include an open-air seating, performance stage, and *pā hula*. Because Hawaiian music and dance is a cultural art that is expressed with feeling and emotion, exhibition spaces that allow for visitors to visualize, observe, listen, and feel the different aspects of what make Hawaiian music and dance unique is a must. Providing areas for stationary exhibits of displays and artifacts, as well as flexible areas for live performances and demonstrations will enable visitors to truly experience this cultural art.

Performance spaces may be as intimate to accommodate a solo musician, or large enough for a band or group of dancers. Demonstrations on how to play certain instruments, how to dance the hula, or even how to make instruments may also be done in performance types spaces. A larger outdoor performance area, such as an amphitheater can accommodate large performance groups while creating open green space within the urban context.

⁸⁹ "Report to the Hawai'i State Legislature Regular Session of 2009," submitted by The Museum of Hawaiian Music and Dance Committee, January 2009. Accessed January 1, 2014, http://ags.hawaii.gov/wp-content/uploads/2012/09/museum_hawaiian_music_dance_committee_2009.pdf.

* Indicates points not from the 2009 report.

⁹⁰ Report to the Hawai'i State Legislature Regular Session of 2009," 33.

Other important facility elements should include:

- Facility to accommodate daily attendance of up to 1,000 people for all programs
- Exhibit galleries with audio and video components
- Shop area for exhibition construction as well as storage for temporary display items
- Small-scale demonstration and performance areas within exhibit spaces
- Music listening area to engage museum goers
- Digital storage and editing facilities to assist in musical archives in partnership with other organizations such as Bishop Museum and the Hawaiian Music Hall of Fame and Museum
- Large demonstration and performance areas for up to 50 artists and practitioners and 150-200 guests; or a smaller number of artists and practitioners with an audience of 200-300 guests.
- Multi-purpose educational spaces for workshops and classes, as well as rehearsal and practice areas for musicians and dancers
- Performance dressing areas
- Pa Hula (dance platform)
- Outdoor performance area with a capacity for 500 guests
- Lobby
- Administrative offices
- Restaurant
- Gift shop

LOCATION CRITERIA

- Proximity to trade area
- Size of parcel
- Ambience
- Availability of public transportation
- Land availability
- Cost⁹¹
- Relationship to cultural sites of significance and be an important gathering place for Hawaiian music and dance*

⁹¹ "Report to the Hawai'i State Legislature Regular Session of 2009," 34.

PROJECTED ATTENDANCE

The projected attendance for the Hawaiian Music and Dance Cultural Center is estimated to be at 100,749 visitors in the first year. By year 5, projected cultural center attendance is estimated to increase to 302, 240.⁹²

The following table shows comparative attendance figures to similar museum/cultural centers from the year of 2006.⁹³

TABLE 05 | COMPARATIVE 2006 ATTENDANCE FIGURES

• Polynesian Cultural Center	737,000
• Rock and Roll Hall of Fame	417,000
• Bishop Museum	372,000
• Country Music Hall of Fame	288,061 (2004)
• Honolulu Academy of Arts	255,000

⁹² "Report to the Hawai'i State Legislature Regular Session of 2009," 5.

⁹³ "Report to the Hawai'i State Legislature Regular Session of 2009," 5.

6.2 | SITE LOCATION

The proposed site for the Hawaiian Music and Dance Cultural Center will be located in the Kaka'ako Makai area. As mentioned in Chapter 3, Governor Neil Abercrombie signed a bill in 2012 that transferred 10 plots of land from the state to the Office of Hawaiian Affairs (OHA). Under the direction of the OHA, these 10 land parcels will be used to create capital opportunities to generate revenue for Native Hawaiian programs, such as scholarships, charter schools, the Department of Hawaiian Home Lands (DHHL), and rainforest projects.⁹⁴ A Hawaiian Music and Dance Cultural Center would not only bring in revenue to support Native Hawaiian programs, but would also be an asset to the preservation and perpetuation of the Hawaiian culture, making one of the 10 OHA land plots a viable proposed site. The following are the 10 OHA owned land parcels that could be potential sites for a Hawaiian Music and Dance Cultural Center:



Figure 52: OHA owned land parcels in the Kaka'ako Makai area. Image from OHA.

⁹⁴ "Kaka'ako Makai," from the *Office of Hawaiian Affairs*, accessed February 2, 2014, <http://www.oha.org/kakaako>.

The area of Kaka'ako proper is undergoing major redevelopment and is on its way to becoming the new urban core of the Honolulu area. From an area that consisted of industrial, office, and commercial buildings future development of mixed-use residential buildings will bring a much different sense of community to Kaka'ako. The following section will discuss the future plans for Kaka'ako in terms of land ownership, proposed projects, transportation, and pedestrian access.

LAND OWNERSHIP

According to the Honolulu Community Development Authority, Kaka'ako lands are owned by seven different entities: Kamehameha Schools, Howard Hughes Corp., Hawaii Electric Co., State of Hawaii, Office of Hawaiian Affairs, the City and County of Honolulu, and the Honolulu Community Development Authority (HCDA). The figure below maps Kaka'ako Land Ownership.

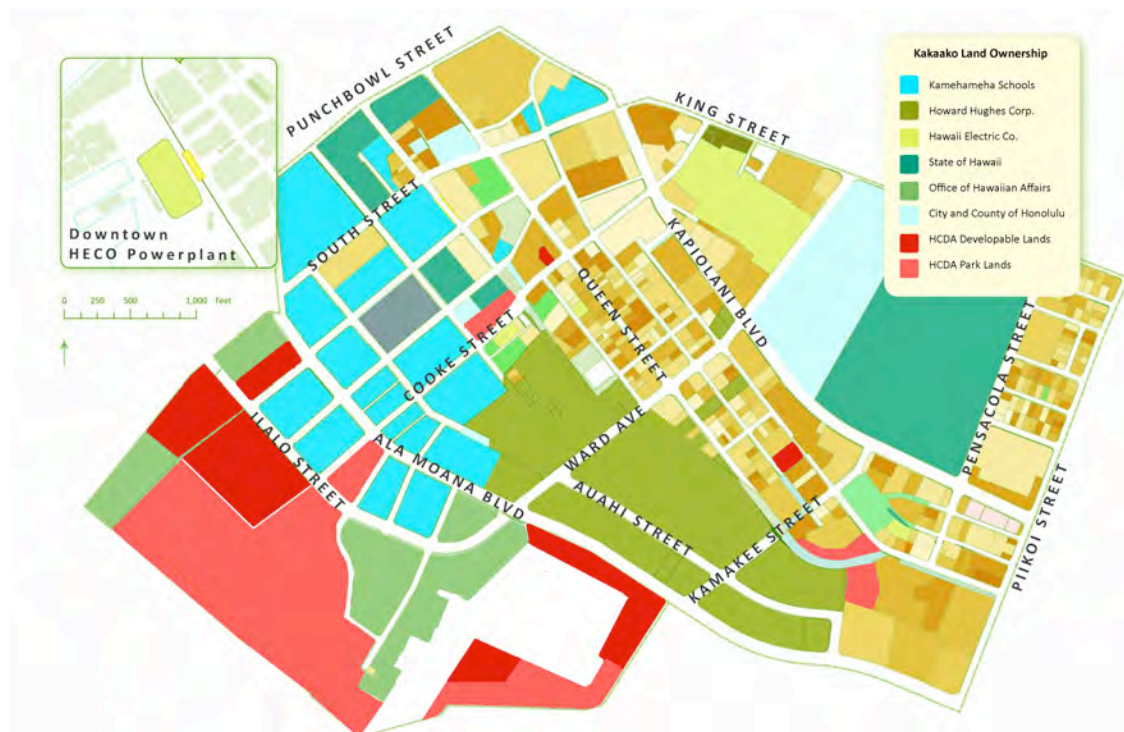


Figure 53: Kaka'ako Land Ownership. Image from <http://dbedt.hawaii.gov/hcda/files/2013/06/Kakaako-Land-Ownership.jpg>.

The lands owned by the Office of Hawaiian Affairs in the Kaka'ako Makai area, indicated in the medium green color, will be used as the future site of the Hawaiian Music and Dance Cultural Center. In order to understand the future of the Kaka'ako Makai area, it is important to understand the future development of Kaka'ako proper as a whole and how such plans will impact the makai area. In the following figures, the OHA owned parcels will be indicated with the same color to illustrate the proximity of proposed cultural center sites with the future growth of Kaka'ako proper.

VIEW CORRIDORS

One of the goals for future development in Kaka'ako proper will be to maintain mauka to makai views along six major view corridors. These view corridors run along Punchbowl Street, South Street, Cooke Street, Ward Avenue, Kamakee Street, and Pi'ikoi Street. These corridors run primarily north to south allowing for maximum mauka and makai views throughout. The following image maps the view corridors along those six axes.

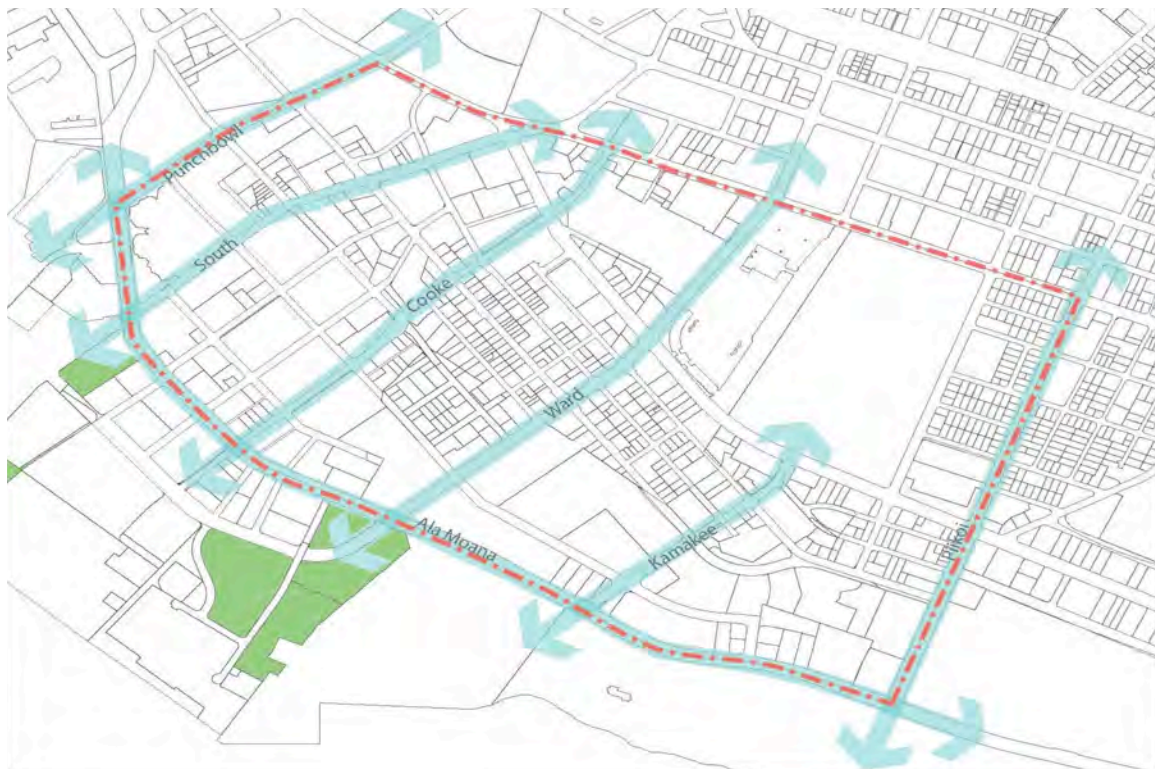


Figure 54 View Corridors. Image from http://dbedt.hawaii.gov/hcda/files/2013/06/Kakaako-Placemaking-Through-Enhanced-Urban-Form_Presentation-for-website.pdf.

For the proposed site of the Hawaiian Music and Dance Cultural Center, the view corridors along South Street, Cooke Street, and Ward Avenue connect with the Kaka'ako Makai area. However, the Ward Avenue view corridor will have the largest impact on the OHA owned lands.



Figure 55: Ward Ave corridor. Image from Google Maps, 2011.



Figure 56: Ward Ave corridor, future rendering. Image from Howard Hudes Corporation.

PUBLIC TRANSPORTATION

With the anticipated Honolulu Rail Transit project under the direction of the Honolulu Authority for Rapid Transit (HART), the proposed HART rail alignment and stations will run through the center of Kaka'ako. In the figure below, four proposed HART Stations are indicated as Downtown, Civic Center, Kaka'ako, and Ala Moana Center. The Civic Center and Kaka'ako stations are anticipated to serve the majority of the Kaka'ako area. The Alapai TC (or Transit Center) is another major public transportation hub located north of the area where passengers may connect to other routes by The Bus.



Figure 57: Public Transportation Access. Image from HCDA.

The circles indicate the daily boarding counts of passengers that use The Bus system from those respective spots. Much of the existing public transportation load services the northern section of Kaka‘ako. There are, however, a number of bus stops along Ala Moana Blvd near the Ward Avenue intersection that can help service the OHA owned land plots, making the plots located on the east end of Kaka‘ako Makai a lot more desirable in terms of accessibility to the public.

STREET TYPOLOGY

The following figure illustrates the street typology of the proposed Kaka‘ako area. Ala Moana Blvd will become the “Regional Boulevard” and main access thorough way bringing much needed traffic past one of the OHA proposed land plots. Ward Avenue will also be considered a commercial avenue that will see quite a bit of pedestrian traffic bringing potential foot traffic down to the Kaka‘ako Makai area.

The makai streets, indicated by the light green colors, indicate residential or commercial streets as well, which can bring about foot traffic to one of the OHA land plots on the eastern side of the peninsula. A pathway indicated by the dashed red line shows connectivity that pedestrians or bicyclist can make to the proposed cultural center site from Ala Moana Regional Park, as well as the opposite end of Kaka‘ako Waterfront Park.



Figure 58: Street Typology. Image from HCDA.

BICYCLE ACCESS

The following map identifies which streets will have designated bicycle lanes and where bicycle use will be encouraged. The dark green streets are primary streets where bicycle lanes will be accommodating to the amount of street traffic anticipated. The main intersection of Ward Avenue and Ala Moana Blvd will be a primary intersection where bicyclists can easily access one of the OHA land plots nearby.



Figure 59: Bicycle Access. Image from HCDA.

PEDESTRIAN ACCESSIBILITY

Being that the Kaka'ako area will become a transit-oriented community, pedestrian accessibility is key in making sure the proposed site is within pedestrian traffic and accessibility. The following map indicates the time it takes to walk from the HART transit stations to one of the OHA land parcels around 10 minutes.



Figure 60: Pedestrian Access. Image from HCDA.

The map below indicates the volume of pedestrian traffic at certain intersections during the hours of 4pm and 6pm. From the map, we can see that there is little foot traffic on the southern end of Kaka'ako and in the Kaka'ako Makai area. However, the intersection of Ward Avenue and Ala Moana Boulevard continue to be the major intersection closet to the OHA land parcels. The small wedge of park space in the Kaka'ako Makai area bordered by Cook Street, Ohe Street, and Ala Moana Blvd to the north will be known as Gateway Park. This area sees the second most accessible node in the future development plans that can bring visitors in from the western side of the area.

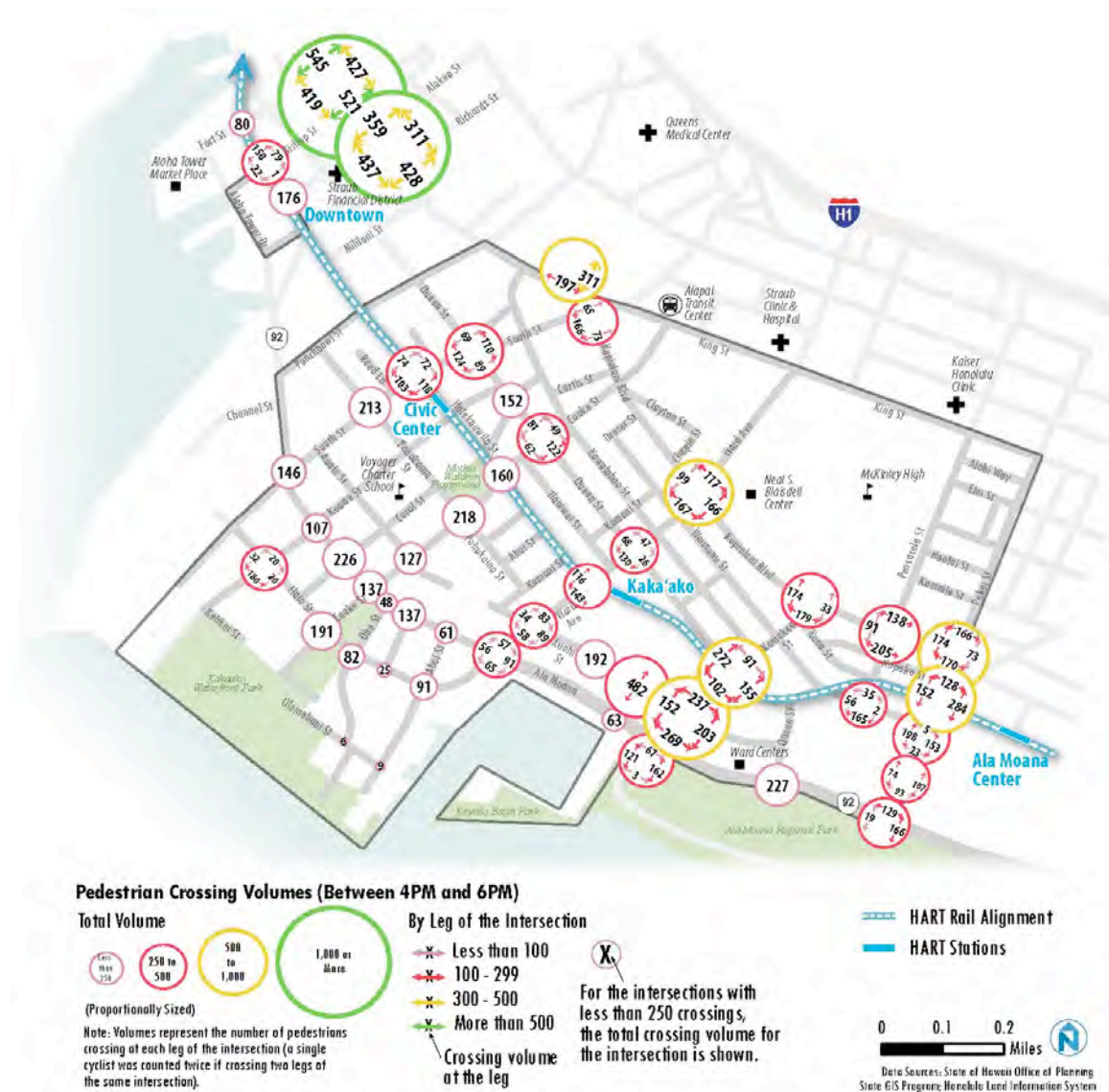


Figure 61: Pedestrian Crossing Volumes. Image from HCDA.

PROPOSED DEVELOPMENT

Most of the proposed development for the Kaka'ako area are mixed-use high-rises that will soon protrude from the very low lined area it is today. The following are a few images put together by the Honolulu Community Development Authority that show the proposed projects added to the existing Kaka'ako skyline.



A. One Water Front Towers

B. Royal Capital Plaza

Nauru Development :

C. 1133 Waimanu

D. Nauru

E. Hawaiiki

F. Koolani

G. Imperial Plaza

H. One Archer Lane

I. Hokua

J. Moana Pacific

K. 909 Kapiolani

L. Keola Lai

M. Pacifica

N. 680 Ala Moana

Nauru Development:

O. Waihonua

P. Rycroft Terrace

Q. Symphony Honolulu

R. 801 South Street

Kaiaulu O Kakaako Master Plan (KS):

S. The Collection

Ward Neighborhood Master Plan:

T. Land Block 2 - Project 1

U. Land Block 3 - Project 1

V. Land Block 5 - Project 1

W. Kamakee Vista

Figure 62 Kaka'ako Future Development Projects. Image from HCDA.

Figure 62 locates all the housing developments that are either existing, under construction, or proposed for the Kaka'ako area as of August 2013. Figure 63 is a rendering of the current and anticipated development projects juxtaposed with the existing Kaka'ako skyline. As you can see, these future projects contrast with the low-lying buildings that currently exist. With the sudden boom of high-rise buildings, Kaka'ako's future will look drastically different from what it is today. Figure 64 is another rendering illustrating what Kaka'ako may look like with such high-rise buildings. The addition of residential towers will increase the population of the current area and change the overall landscape of the city. With the increase of residents as well as visitors to commercial areas, increased foot traffic will affect the future site of the cultural center.



CURRENT DEVELOPMENTS

- | | |
|-------------------------------------------|-------------------------------------------|
| A. The Collection | E. Symphony Honolulu |
| B. Halekauwila Place | F. Ward Village, Land Block 2 - Project 1 |
| C. 801 South Street - Building 'A' | G. Ward Village, Land Block 3 - Project 1 |
| D. Ward Village, Land Block 5 - Project 1 | H. Waihonua |

ANTICIPATED DEVELOPMENTS

1. Keauhou Lane
2. 801 South Street - Building 'B'
3. Art Space

Figure 63 Development in Kaka'ako. Image from HCDA.



Figure 64: Kaka'ako Future Development indicated in blue. Existing buildings in brown. Image from HCDA.

SITE LOCATION

From the site mappings discussed, the Ward Ave and Ala Moana Blvd intersection will be the most accessible of the 10 OHA lots. Lot A is located at this intersection making it easily accessible, as well as visible from the major roads of the area. Lot A also sits along the Ward Ave axis that connects the site for a Hawaiian Music and Dance Cultural Center to the existing entertainment venue of Neil Blaisdell Center. This lot also creates another axis point to the existing Kaka'ako Amphitheater. Not only does Lot A's location for accessibility make sense, but the connectivity to existing entertainment venues will only enhance the islands entertainment district altogether.



Figure 65: Site location, Lot A. Map image from Google Maps.

CHAPTER 7 | KAWAIHUAHUA'IOKEWALO: Design

Poetic [Con]text

Paraphrasing

Spatial Expression

7.0 | KAWAIHUAHUA 'IOKEWALO: Design

This thesis project looked at the interpretation of Hawaiian music and its relationship to architecture. Elements found in Hawaiian music from the composition of poetic text to musicality were translated into design principles. As established in Chapter 2, these design principles included:

MUSICAL ELEMENTS	DESIGN PRINCIPLE	CULTURE	DIAGRAM
Reference to Nature	Importance of natural world and land relationships	Relationship to nature important	
Kaona <i>Hidden meanings</i>	Layering of spaces, experiences and interpretations		
Linked Assonance <i>Repetition of words or word sounds at the end of a line and beginning of the next.</i>	Transitions <i>Relationships to surrounding objects</i>	Close relationship to nature and surroundings	Repetition of Form
	Repetition <i>Repetition of form or materials among buildings</i>		Repetition of Materials
Complimentary Elements <i>Opposites and complimentary elements often in pairs</i>	Balance <i>Balance and completeness</i>	Pono	
	Unity of Opposites <i>Composition of positive and negative space</i>		
	Circulation <i>Continuous and complete</i>		
Terseness <i>Short sentences, abrupt or sudden introduction</i>	Approach <i>Direct and visible approach</i>	Emphasis of important subjects in grammar	
Centered Contour <i>Inflecting tones from central axis</i>	Datum <i>Line, plane, or volume of reference for composition</i>		
Rhythm <i>2/2, 3/4, or 4/4 time</i>	Rhythm <i>Rhythm and movement through space</i>		
Form 8-bar, 16-bar, 32-bar-plus-refrain	Proportion and Scale 8, 16, 32 1:2 ratio	Count by 4	

Design of the cultural center is as follows:



Figure 66: Level 01 Floor Plan. Drawn by Author.



Figure 67: Level 02 Floor Plan. Drawn by Author.

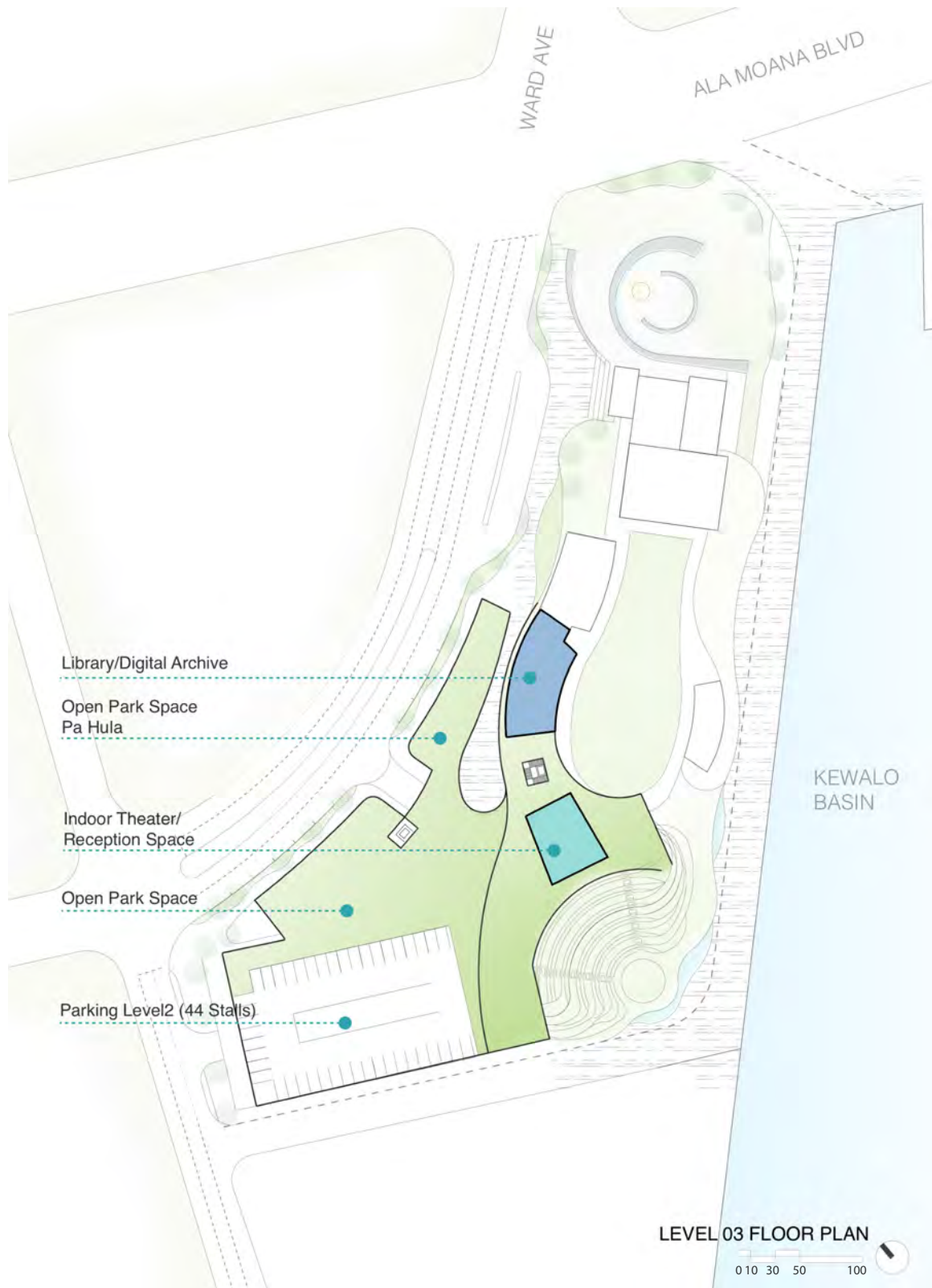


Figure 68: Level 03 Floor Plan. Drawn by Author.

PROGRAM AREA

The total area of the cultural center is just over 42,000 square feet under roof with an additional 21,400 square feet of on-site commercial space to help generate steady revenue. The following table shows a detailed program area list:

TABLE 06 I Program Area

Space	Function	Area (sqft)
Lobby/Ticket Office	Main ticket office and entrance into cultural center	800
Gift Shop	For the sale of memorabilia of the cultural center	500
Outdoor Pavilion	Flexible outdoor space for performances, receptions, etc. open to the public	1,800
Administration Offices	Office space for the directors and staff of the cultural center	1,600
Exhibit 01: Traditional	Exhibition space dedicated to traditional music and dance	4,800
Exhibit 02: Contemporary	Exhibition space dedicated to contemporary music and dance	6,500
Exhibit 03: Traveling Exhibit	Exhibition space that will feature traveling exhibits	5,000
Museum Storage	Storage space adjacent to Exhibit 03 for preparation and storage of traveling exhibits as well as permanent display items if needed	5,000
Cafe	Café space serving refreshments, snacks, and light food items to cultural center occupants along waterfront	1,600
Rhythmic Pathway	Continuous covered pathway that guides occupants through cultural center and connects all exhibition spaces together	8,000
Library/Digital Archive	Archive of Hawaiian music and dance materials, digital recordings, etc.	4,000
Indoor Theater	Flexible indoor theater or reception space area with a transparent backstage to showcase panoramic ocean view	3,000
TOTAL CULTURAL CENTER AREA		42,600
Pop-up Commercial	Flexible open commercial space for kiosk or pop-up retail areas for companies dedicated to the Hawaiian cultural arts	5,000
Commercial (Level 01)	Leasable space for retail dedicated to the preservation and perpetuation of Hawaiian music or dance (i.e., Hawaiian music or book store, Hawaiian music recordings or instruments, etc.)	5,700
Commercial (Level 02)	Leasable space for possible hula studios, community music recording studio, or office space for non-profit organizations that support Hawaiian music and dance.	10,700
TOTAL COMMERCIAL AREA		21,400



Figure 69: Perspective from Ward Ave.



Figure 70: Perspective up Ilalo St.



Figure 71: Perspective from water entering boat harbor.



Figure 72: Perspective from harbor dock.

7.1 | POETIC [CON]TEXT

The elements of Hawaiian music present in the composition and arrangement of poetic texts are translated into the composition of space in the design of Kawaihuahua'iokealo.

KAONA

There are several examples of *kaona* found within the design of Kawaihuahua'iokealo. One of these examples can be found in the parti of the design. A parti is described as being the basic scheme or concept of an architectural design. The cultural center's parti mimics the shape of an *ipu heke*. An *ipu heke*, is a native Hawaiian drum instrument made of two large round gourds of unequal sizes. The two gourds, or *ipu*, are cemented together with *kēpau* or *ulu* gum.⁹⁵ To play this instrument, the performer thumps the bottom of the *ipu* on the ground, and strikes the side of the *ipu* with his or her fingers and palm. Rich, various sounds are resonated from the gourds creating the tempo to traditional *mele hula*.

Similar to the parts of an *ipu heke*, the site consists of a top gourd, a neck, and a larger gourd on bottom that will be referred to as the body. The top gourd is where the Hawaiian Music Hall of Fame sits. The neck, which is cemented to hold the parts of the *ipu heke* together, is where the traditional music exhibit sits. The body of the *ipu heke* is where sound is created. It is in the body of the site, where visitors will be encouraged to learn, educate, and inspire, creating a sense of "sound" that will resonate back out into the community.

This idea of creating sounds that resonate from the site led to the name of this Hawaiian Music and Dance Cultural Center. Kawaihuahua'iokealo, "the gushing life of the resonating sounds", speaks to the idea of stirring up "sounds" (music, dance, and culture) within the site that will resonate into the community providing a wealth of knowledge and appreciation for Hawaiian music and dance.

⁹⁵ Isabella Aiona Abbott, *Lā'au Hawai'i: Traditional Hawaiian Uses of Plants* (Honolulu: Bishop Museum Press, 1992), 120.

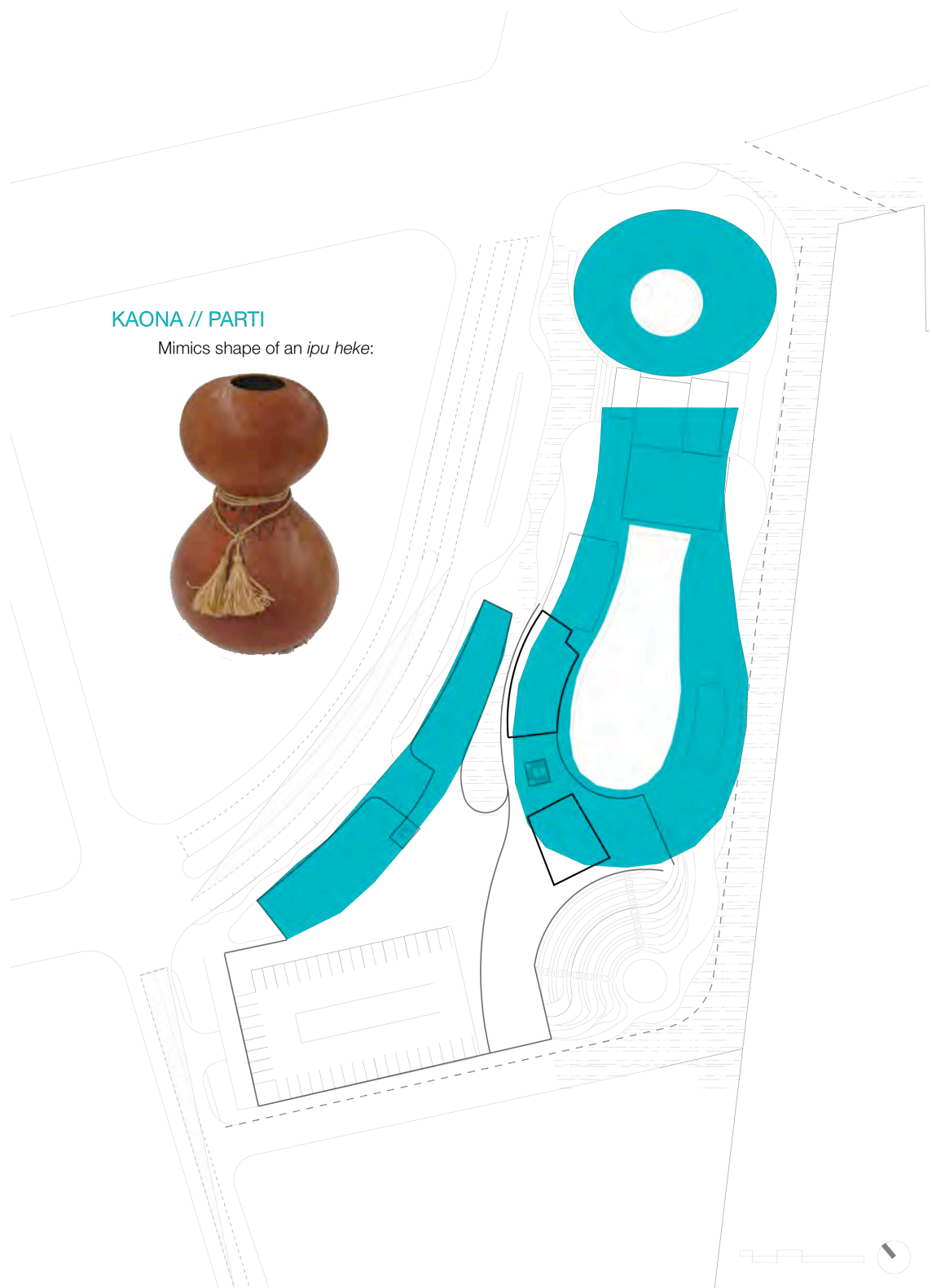


Figure 73: Design parti mimics the shape of *ipu heke*. Drawn by Author.

COMPLIMENTARY ELEMENTS

The presence of opposites and the pairing of complimentary elements is a common theme found within Hawaiian poetic texts. This idea of balance relates to the Hawaiian idea of *pono*. This idea of *pono*, can be seen in the main cultural center path of circulation (Figure 74). Having a circulation path that returns to the point of entry allows occupants to travel a complete journey, and in turn, a complete thought, as found in Hawaiian music. Occupants of the cultural center enter and exit through the main lobby space. A continuous path guides visitors to experience each exhibit space to and from the lobby. This path is also designed as rhythmic walkways that show the melodic transformation of Hawaiian music over time from traditional to contemporary style interpretations.

Pono, as in the presence of opposites and complimentary elements can be related to the design principle of unity of opposites. This idea is translated into the cultural center design with a balance of both public and private spaces on the site (Figure 75). Public spaces refer to the commercial space and open park space. Private spaces refer to the admission only areas of the cultural center itself. By having a balance of both public and private spaces, the hope is to gain more traffic to the site for a variety of programs on site that all have the mission of preserving and perpetuating Hawaiian music and dance. *Pono*, in the form of unity of opposites, is also present in design with the incorporation of indoor and outdoor spaces (Figure 76). For every indoor exhibition space, there is a designated outdoor performance or demonstration space.

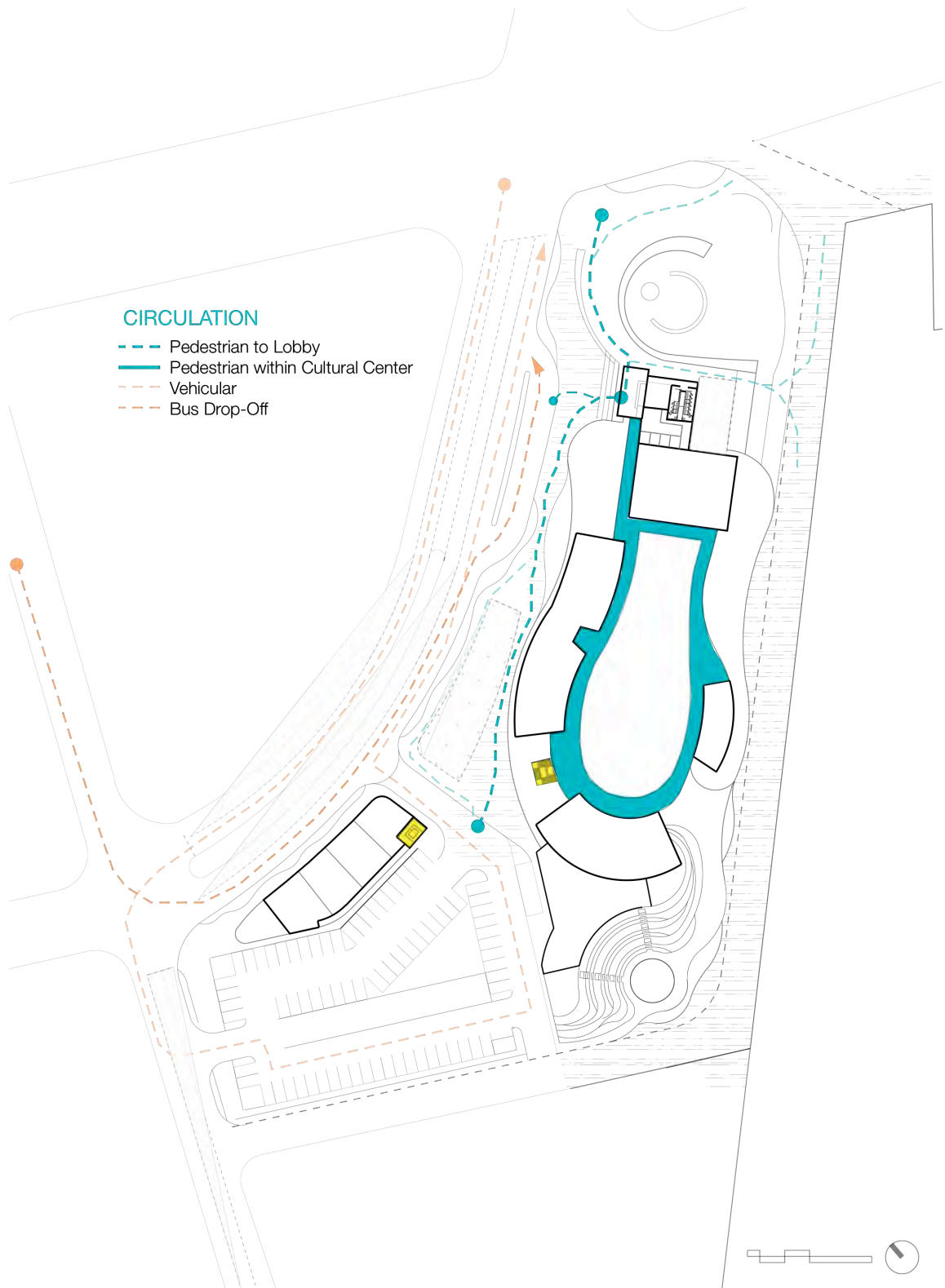


Figure 74: Site Circulation Diagram. Drawn by Author.



Figure 75: Public/Private Space Diagram. Drawn by Author.

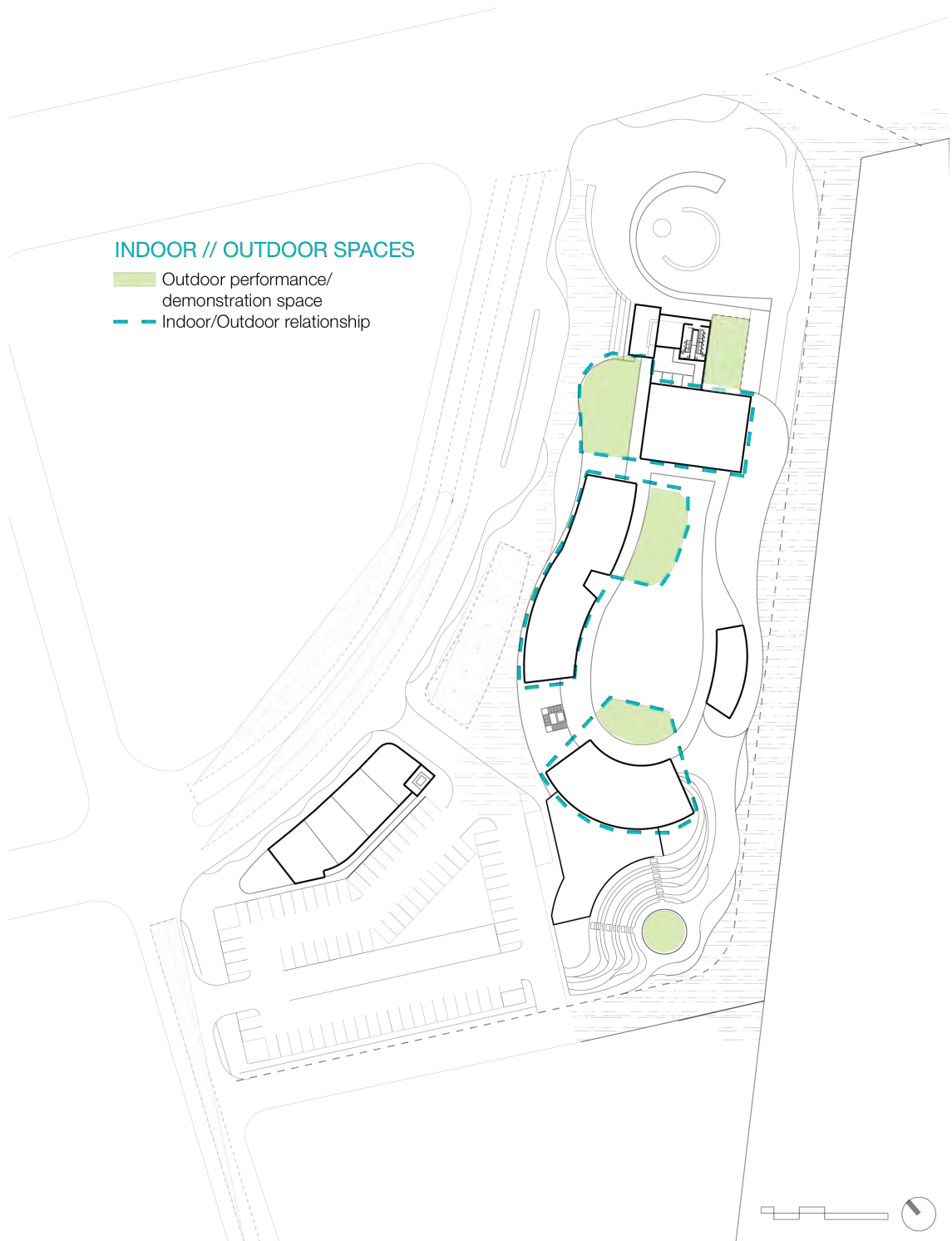
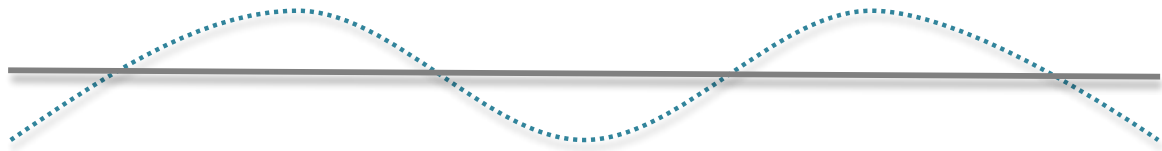


Figure 76: Indoor/Outdoor Spaces Diagram. Drawn by Author.

CENTERED CONTOUR

Reference to centered contour may also be seen in elevation of site as buildings share a datum in site elevation.



CENTERED CONTOUR DIAGRAM

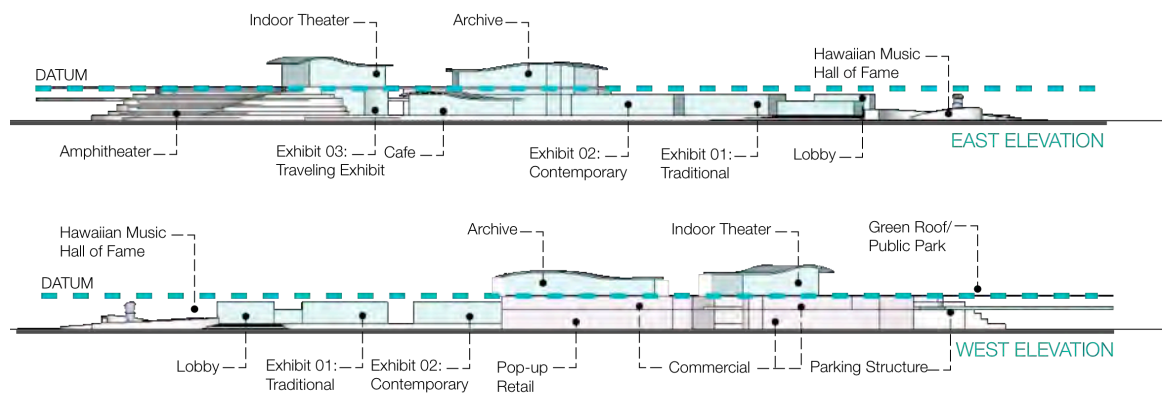


Figure 77: Site Elevations showing reference to Datum. Drawn by Author.

The rhythmic pathways mentioned in the internal circulation path of the cultural center that connects exhibition spaces together, also mimics the centered contour aspect of music (Figure 78). A centered contour refers to inflecting tones from a centered axis (note) similar to a datum in design. This pathway acts as a datum in which all volumes are organized off of.

TERSENESS

Terseness refers to the ease and accessibility of a buildings approach. The rhythmic pathway leads visitors in a circular circulation path, yet also allows radial circulation from the central sound garden making ease of access to all buildings and areas of the site. Entrances to each building are easy to identify as all entrances sit along the rhythmic pathway also reinforcing the terse approach to sentences and ideas of poetic text.

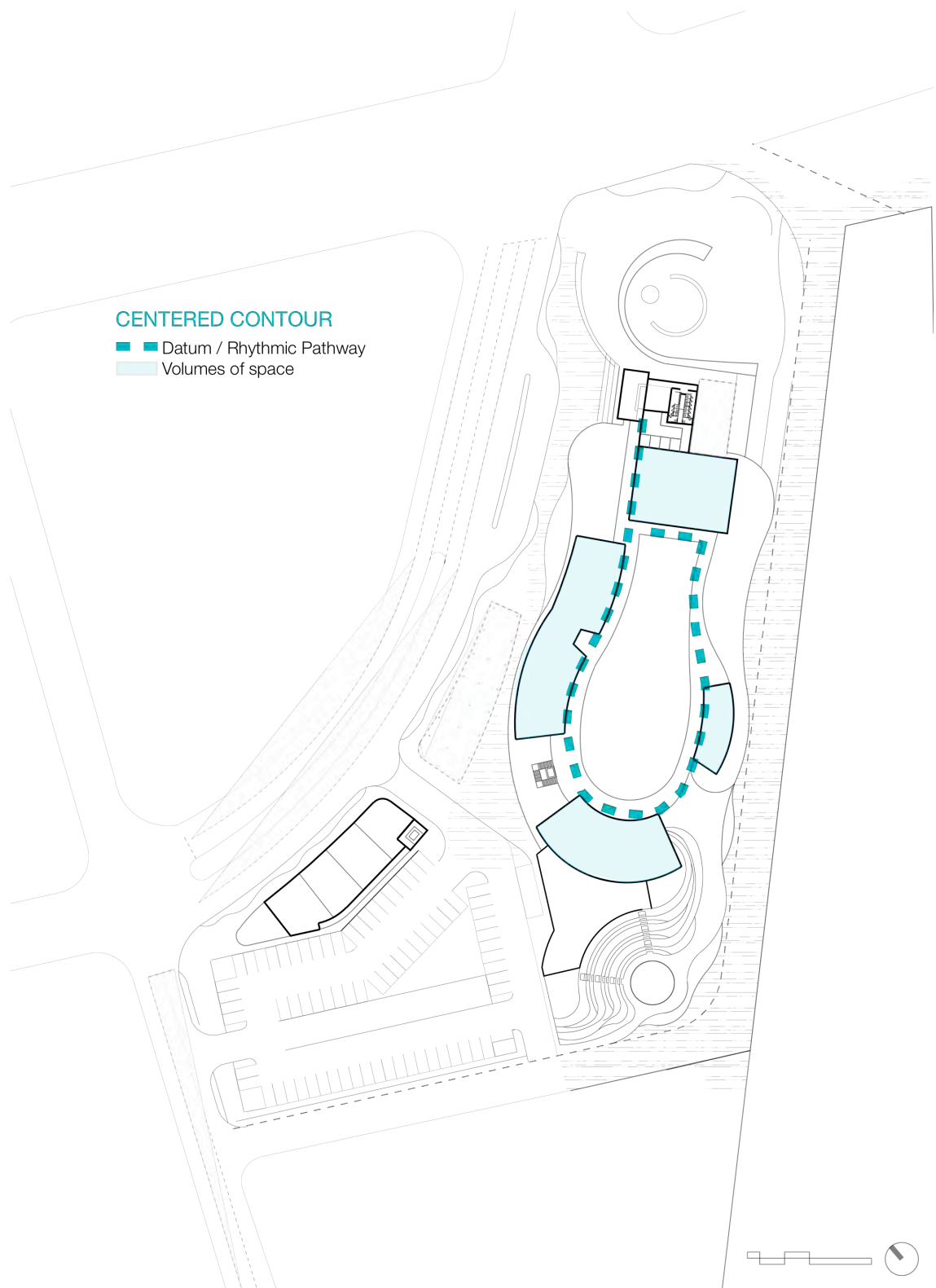


Figure 78: Centered Contour in Plan Diagram. Drawn by Author.

LINKED ASSONANCE

Linked assonance refers to the repetition of words or word sounds at the end of a line and the beginning of the next. This element was mainly used as a memory tool for the person reciting the poem or chant. Linked assonance is translated in the plan of the cultural center through the nodes between rhythmic pathways. It is in these nodes where transitions between rhythmic pathways happen and act as a pause in ones journey. These nodes may contain information about the exhibit that is to come.

Linked assonance also is present in the site elevations. Creating relationships from one building to the next is important and is illustrated in repetition of form. Through form, not only are building relations created, but hierarchy of spaces may also be highlighted. In the diagram below, organic roof forms emphasize spaces of hierarchy, which are the indoor theater event space and the library digital archives.

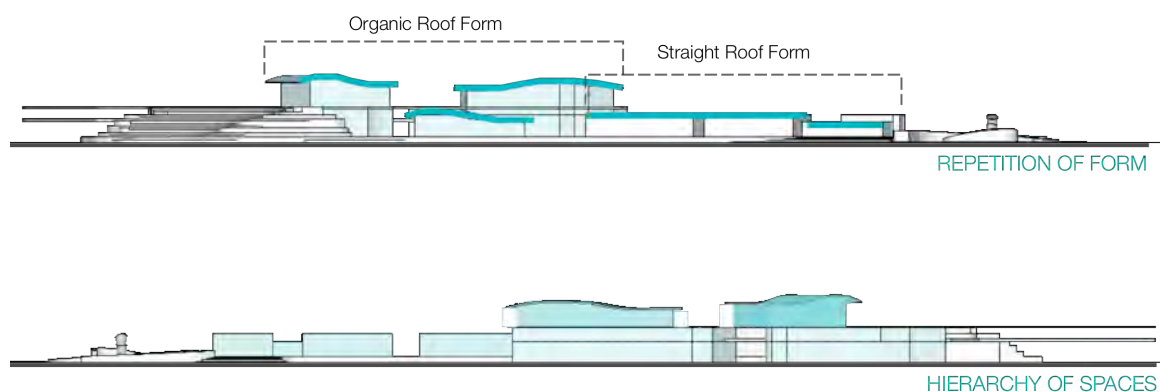


Figure 79: Linked Assonance in design elevations. Drawn by Author.

Linked assonance is also present in the repetition of materials that can be seen in the design with the use of wood and lava basalt rock. A variety of lava finishes as well as wood applications are found throughout the design. The following figure illustrates conceptual material selections for different aspects of the design.

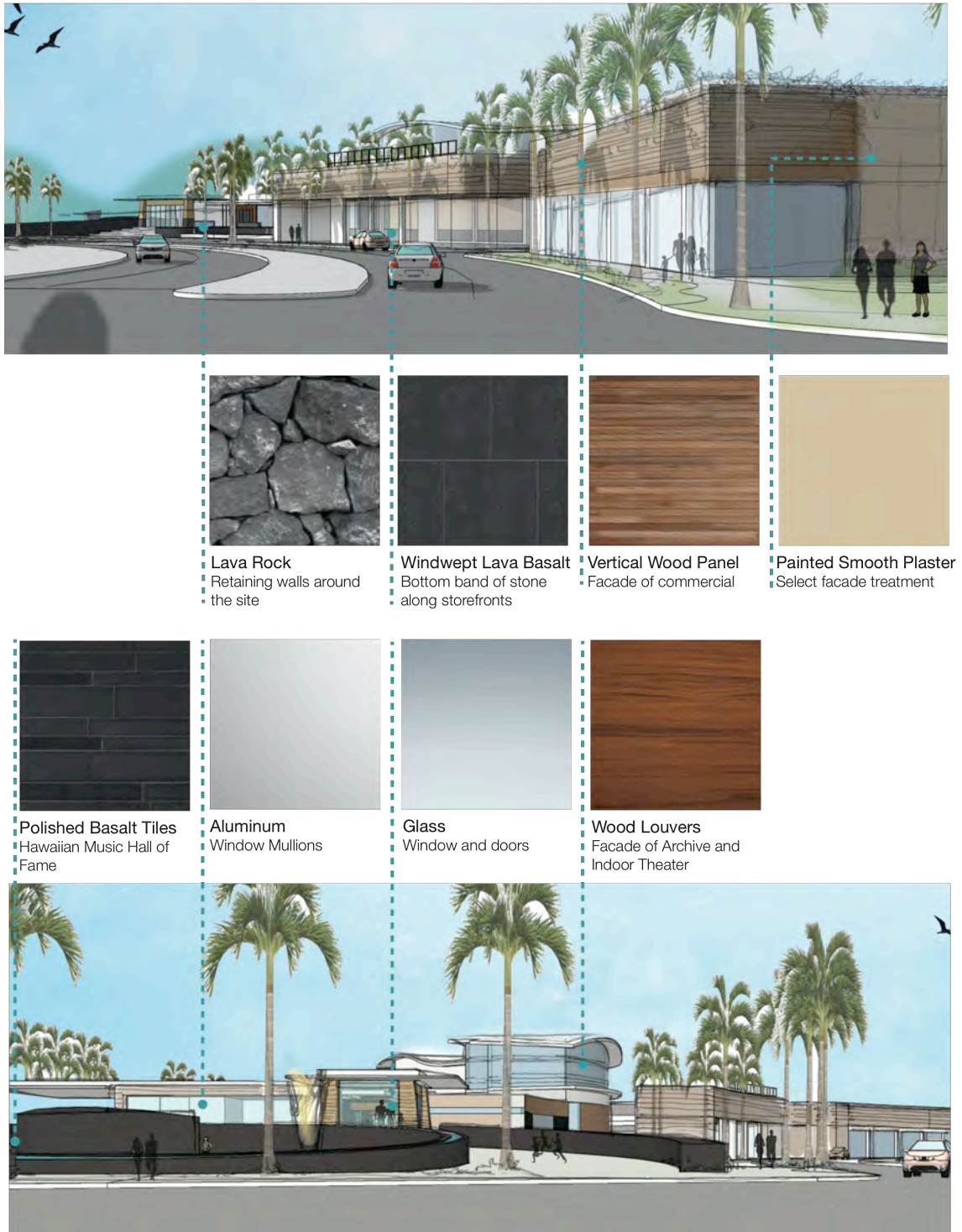


Figure 80: Kawaihuate'iokewalo material board.

REFERENCE TO NATURE

In terms of references to nature, Native Hawaiian's would orientate buildings with the axis of the sun, entrance on the east, exit on the west. One enters the cultural center area from the eastern-most point of the site and works their way towards the western end. However, because of the design principle of complete paths, occupants must circle back and exit from the eastern entrance.

DAYLIGHTING

The site receives about 50% of southern sun exposure, as well as northern exposure. North facing windows allow for an abundance of indirect natural light to penetrate into exhibits and retail spaces while avoiding high temperatures from southern sun exposure. For buildings facing south, direct sunlight was avoided by limiting the amount of glass fenestration and by incorporating sun shading devices, such as roof overhangs and louvers.

NATURAL VENTILATION

Natural ventilation is limited in this project as exhibition spaces and archives must be kept at constant temperatures for the preservation of artifacts. The site does, however, encourage the wind from the mountains and waterfront to flow through the site with low-lying structures at the outer perimeter and taller masses in the center of the site.

VIEWS

View corridors were maintained to allow views up Ward Avenue from the commercial spaces, as well as library archives. Large glass windows, that also allow for natural daylighting on select buildings due north, face the direction of Honuakaha to acknowledge our ancestors. Honuakaha was one of the early settlements in the Kaka'ako area, as well as the area where ancestral burials are located today. Hula platforms or performances were often done near bodies of water. The location of the outdoor amphitheater sits along the waterfront making the panoramic ocean view the backdrop for outdoor performances.

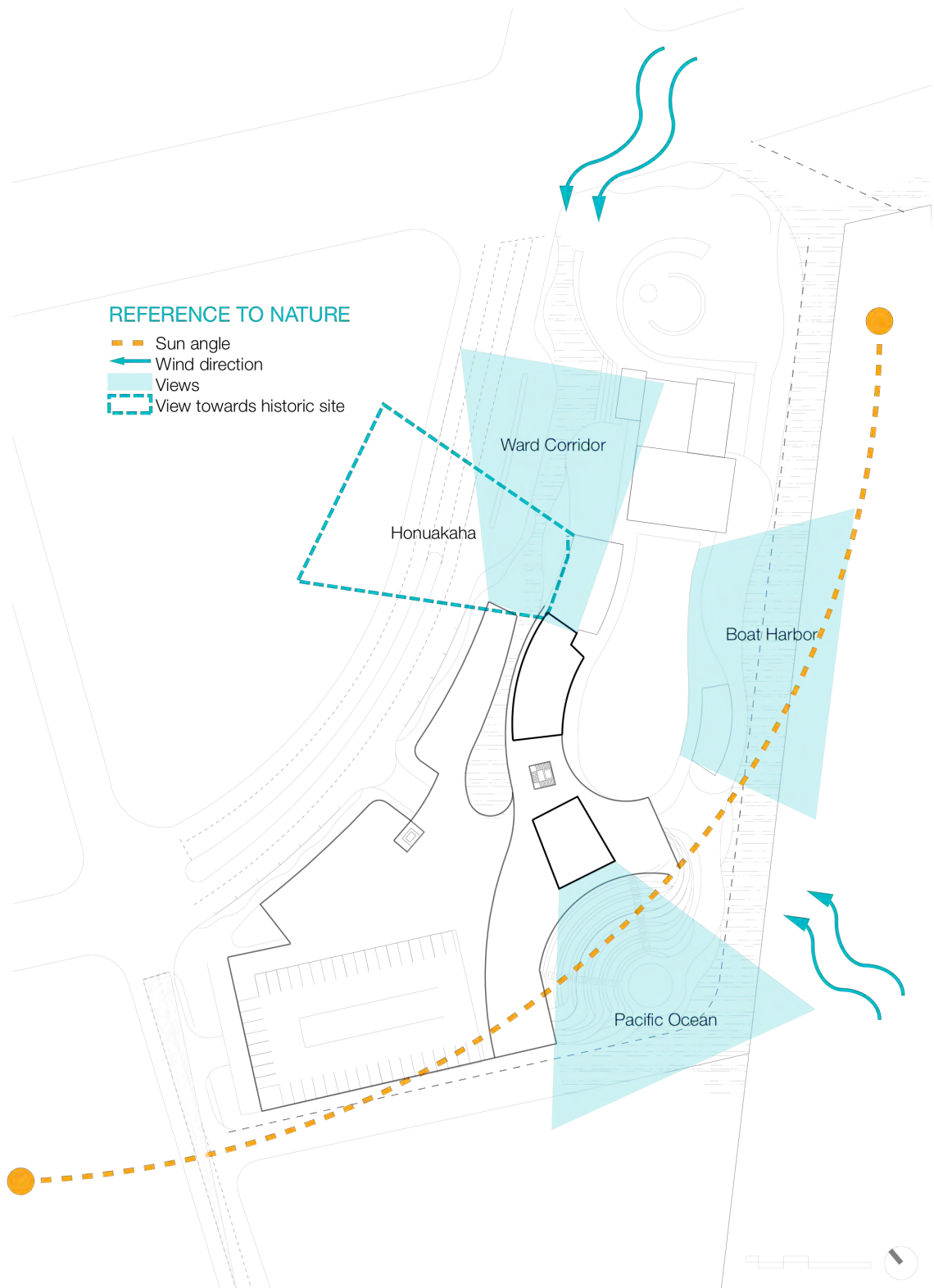


Figure 81: Reference to Nature Diagram. Drawn by Author.

7.2 | PARAPHRASING

Paraphrasing, as explained in Chapter 5, refers to the translation of traditional ideas in modern ways.⁹⁶ This aspect of a design incorporates traditional methods of construction, materials, or form that are visible to the eye. Examples of paraphrasing present in the design of Kawaihuatehua'iokewalo can be found in the use of materials with its relation to traditional methods of construction.

TRADITIONAL STRUCTURES

Hale pili, or grass houses, is the most familiar description of traditional Hawaiian residences. Ali'i and other Hawaiians lived however in housing compound referred to as *Kauhale*. *Kauhale* consisted of several buildings, or *hale*, each with its specific use and function. *Kauhale* consisted of a *hale mua* or men's house, a *hale noa* or sleeping house, and a *hale pe'a* or menstruation house.⁹⁷ Some compounds also consisted of separate eating-houses for men and women. This idea of separate structures was carried into the design of the Cultural Center with each space serving its specific functions. Each exhibition space is separated between traditional music and dance, contemporary music and dance, and a traveling exhibit to allow a complete thought and function of each space.

SOUND GARDEN

While most of the project site will be landscape, the idea is to create a sound garden in the central plaza area. This sound garden features larger than life-size and abstract sculptures of traditional Hawaiian implements. Traditional Hawaiian implements include:

pahu drum made from trunk of coconut tree covered with sharkskin

⁹⁶ Lommerse, "Facilitating Cultural Transformation..."

⁹⁷ Abbott, *Lā'au Hawai'i: Traditional Hawaiian Uses of Plants*, 65.

ipu / ipu heke single or double gourds joined together that keeps rhythm by pounding gourd on ground or with hand

'uli 'uli gourd rattle usually decorated at one end with feathers

pu'ili split bamboo rattle struck against itself or dancer's body

ka'eke'eke bamboo cylinder open to one end that is struck on floor to produce a tone in relation to its length

kala'au wooden sticks struck together or on ground to keep time

papa hehi wooden treadle board played with one's foot

'ili'ili smooth water-worn stones held between the fingers of both hands and played like castanets.⁹⁸

A few select implements may be incorporated into the Sound Garden at different times. Creating interactive sculptural pieces allow for fun exploration of music and the landscape. As there will most likely be demonstrations or classes within the museum's program, these sculptural pieces can serve other functions such as shading or privacy.



Figure 82: Sound Garden conceptual ideas. Drawn by Author.

⁹⁸ "Instruments and Implements," HawaiiHistory.org, accessed May 1, 2014, <http://www.hawaiihistory.org/index.cfm?fuseaction=ig.page&PageID=435>.

HAWAIIAN MUSIC HALL OF FAME

One of the design elements incorporated into the Hawaiian Music and Dance Cultural center is a sculptural light tower that will sit as a landmark in the front lawn leading to the cultural center lobby. This tower will symbolize the old light tower that is believed to have been located off the shore of Ka'ākaukui. It is this light that ships knew where to enter Honolulu Harbor, where visiting people and cultures arrived to the island. It is from those cultures that sailed past the light tower whose cultural music influences had an impact on Hawaiian music. As visitors approach the site, they too will become people of influence on Hawaiian music in hopes that their interest will help perpetuated the cultural art form.

The location for the tower will also display the Hawaiian Music Hall of Fame. As visitors view names of the Hall of Fame, the light tower stands as an iconic landmark for the area. The individuals belonging to the Hawaiian Music Hall of Fame are indeed well known and have helped shape what Hawaiian Music is today. So it is only fitting that this tall, majestic tower in the project design pay homage to those who have made an impact on Hawai'i's music.

AMPHITHEATER

An outdoor performance space is an important part of the museum design. As this space will probably not have constant performances going on, it is key to make the amphitheater a flexible and integrated space within the overall landscape. By locating the amphitheater in the central plaza area of the site, the sound garden and circulation paths between exhibits should be integrated in a way that is organic, yet functional. The Kaka'ako area already has it's own amphitheater that hosts many musical events year round, so creating something similar would be redundant. This amphitheater will need to accommodate around 500 people. Allowing the waterfront and panoramic views to become the backdrop for performances create a calming atmosphere for shows.

TRANSPARENT BACKSTAGE

Because most traditional performances took advantage of the panoramic views that surrounded them, creating a traditional western performance space would not allow for the same experience. A small indoor theater would be much desired during unpleasant weather and can also hold performances different from those in the large outdoor amphitheater. By creating a transparent backstage through the use of louvers and sliding panels, the beautiful Diamond Head view can be the backdrop to events on stage. If the view is not desired, sliding panels allow for privacy and transform the stage into a traditional western style stage most are familiar with.

Seating in a small theater space such as this should not be permanent, but rather temporary seating that can be rearranged or removed for private events and gatherings. Whether it be for a typical performance, a dinner show, or banquet/reception area, the space should be able to accommodate a number of event options. And with the view that it offers, this space will hopefully become a desirable space to rent for public and private events.

7.3 | SPATIAL EXPRESSION

As explored in analyzing musicality elements of Hawaiian Music in Chapter 2, musicality elements of a song change with the interpretation of the performer. As melody and musical performances are a performers interpretation of the poetic text, the spatial expression of design is based on the designers' interpretation of the poetic text.

In the design of the continuous circulation path that links exhibition spaces together, musicality elements are translated into the design of a rhythmic pathway. As this pathway guides ones journey and progression through the site, the rhythmic pathway also illustrates the progression of Hawaiian music over time. From a more traditional rhythm at the Traditional exhibit, to more complex and organic melodies in the more contemporary areas, this pathway is a spatial interpretation of Hawaiian music.

To design each segment of the pathway, *mele* that were related to the area of Kaka'ako as analyzed in Chapter 4 will serve as the inspiration for translation. Taking the mele mappings from Chapter 4, each *mele* will be translated into the design either in plan, elevation, or reflected ceiling plan. The following drawings show this translation of music into space through rhythmic walkways.

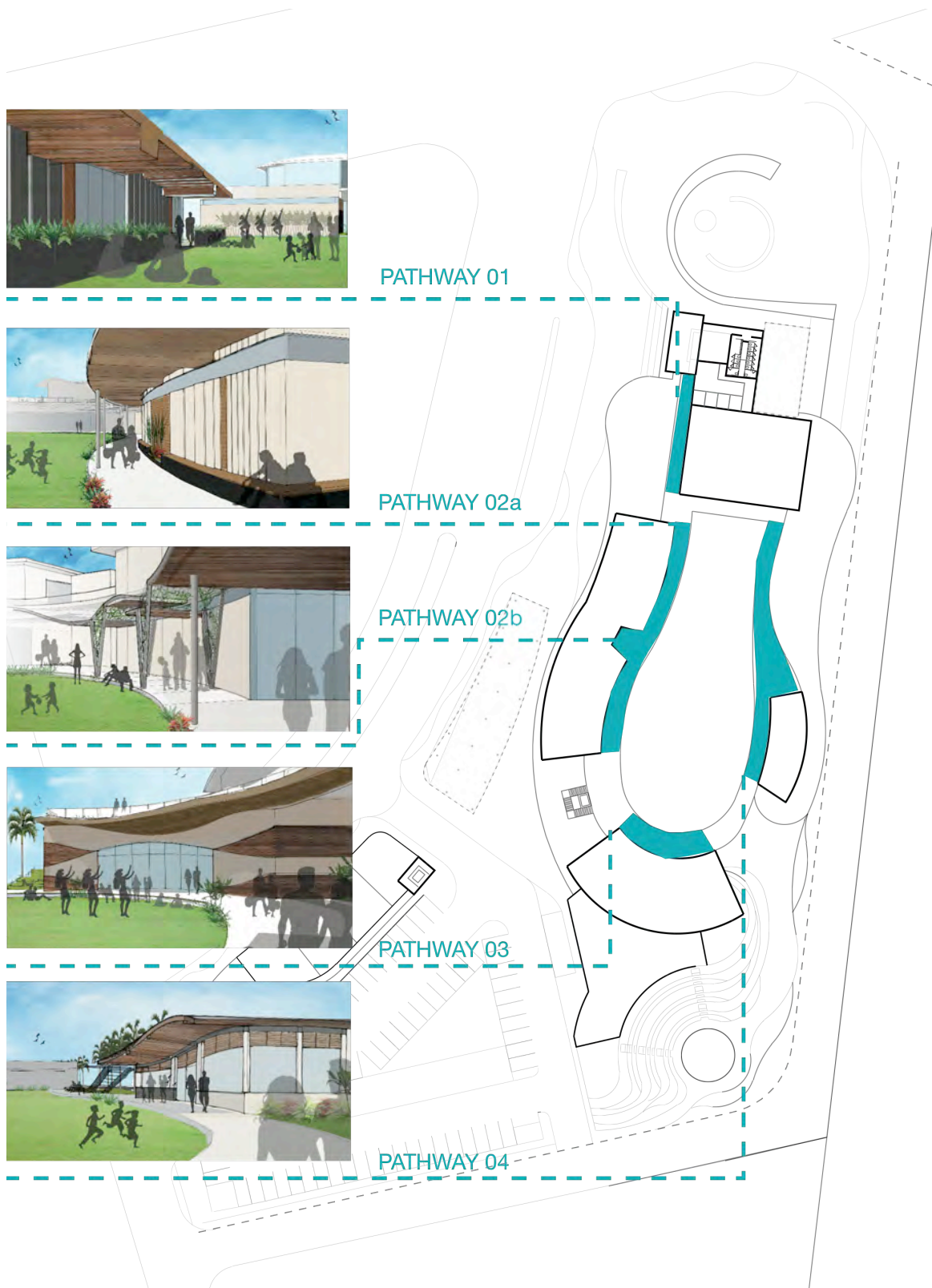


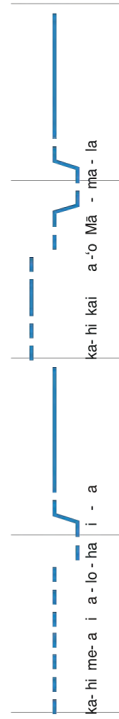
Figure 83: Pathway locations on site plan.

PATHWAY 01: Traditional Chant

Inspiration for the first rhythmic pathway comes from *Kahi Mea I Aloha 'Ia*. In the mele mapping for this song, a traditional rhythm is featured which coincides with the traditional exhibit that this pathway fronts. A strong rhythmic pattern and down beat are featured in this melody, which is carried to the design of the pathway through strong vertical lines both in reflected ceiling plan and elevation. The linear elements here create a consistent rhythmic element visual to the eye.

In this pathway design, the use of smooth lava rock panels help give the strong vertical elements a strong visual presence in its contrast with surrounding wood and glass materials. Because lava was a traditional building material, lava is also more prominently featured in the first pathway.

The following pages include images showing the translation of the mele mapping into the design of a reflected ceiling plan and elevation, as well as a perspective view, and material board.



Mele Mapping: *Kahi Mea I Aloha Ia*



Pathway 01 Reflected Ceiling Plan



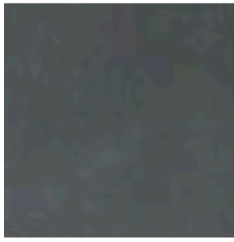
Pathway 01 Elevation

Figure 84: Pathway 01 Design.



Pathway 01 Perspective

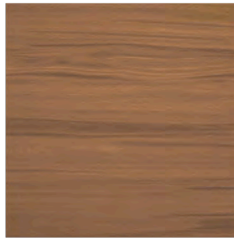
Figure 85: Pathway 01 Perspective.



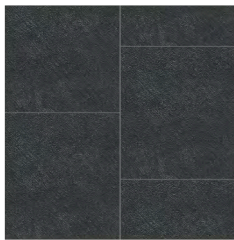
Honed Lava Basalt
Vertical wall panels



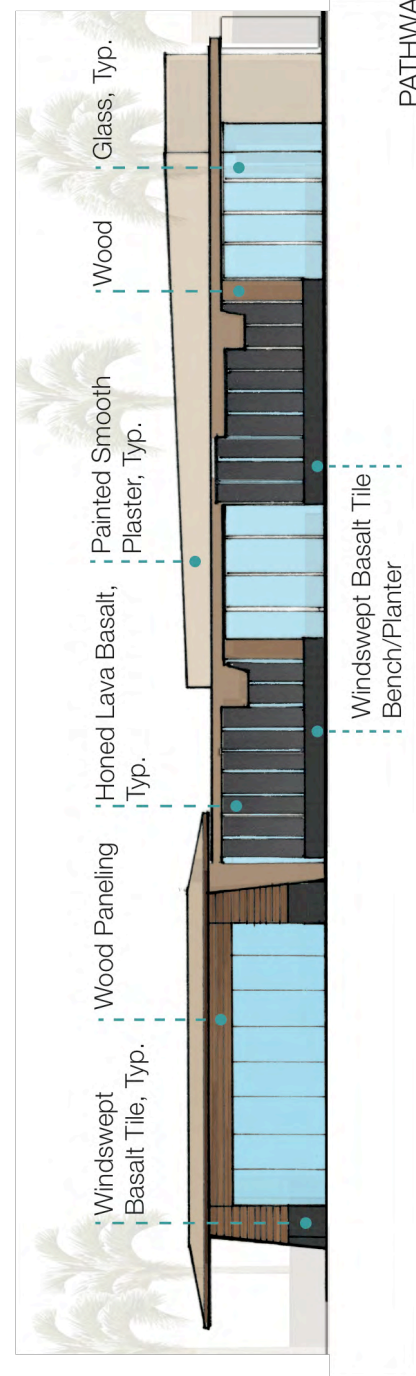
Wood Paneling
Facade of commercial



Wood
Select vertical wall
panels



Windswept Basalt Tile
Bench/Planters



PATHWAY 01 Materials Board

Figure 86: Pathway 01 Material Board.

PATHWAY 02: Na Ka Pueo

Inspiration for the second section of the rhythmic pathway comes from *Na Ka Pueo*. Although this *mele* speaks more about Maui than the Kaka'ako area itself, the multitude of musical interpretations make this *mele* a good example of some of the melodies found in contemporary Hawaiian music. In the mele mapping for this song, the first is an interpretation as performed by Izreal Kamakawaiwa'ole. This melody reflects that of a traditional melody. The second mele mapping is the interpretation as performed by Na Palapalai that features a melody in falsetto. The purpose of using both mele mappings, are to illustrate how interpretations of the same poetic text differ from performer to performer.

In the design translation of Izreal Kamakawaiwa'ole's interpretation, linear and vertical elements create a transition from a traditional chant rhythm as seen in the previous pathway to a melody that mimics traditional melodies, but with an accompaniment from western music instruments. Vertical ridges in the wall façade translate the mele mapping of this version as well as carry the vertical elements used to interpret the previous traditional melody. Although the melody is quite traditional in style, the musical accompaniment give the song a lighter tone than the strong down beats of traditional rhythm. Because of this transformation of lighter tones, materials shift to a lighter material of painted smooth plaster verses the hard dark lava seen previously.

The translation then of the same song sung in falsetto, creates a different experiential feeling. Falsetto is the method of singing for a male singer that features large intervallic leaps. The drastic changes in note are translated into the "v" shaped columns that extend from the roof to the ground plane. As can be noted, this rhythmic pathway now encompasses the visitor on all four sides. When listening to Na Palapalai's version of *Na Ka Pueo*, one is overcome with a lighter, higher, and fuller feeling. The design of this pathway conveys such feelings with the continuation of lighter feeling materials. The simplification of design, in making the "v" shaped columns the only form of ornamentation on this pathway focuses attention to the roof structure that moves above and below one's body.

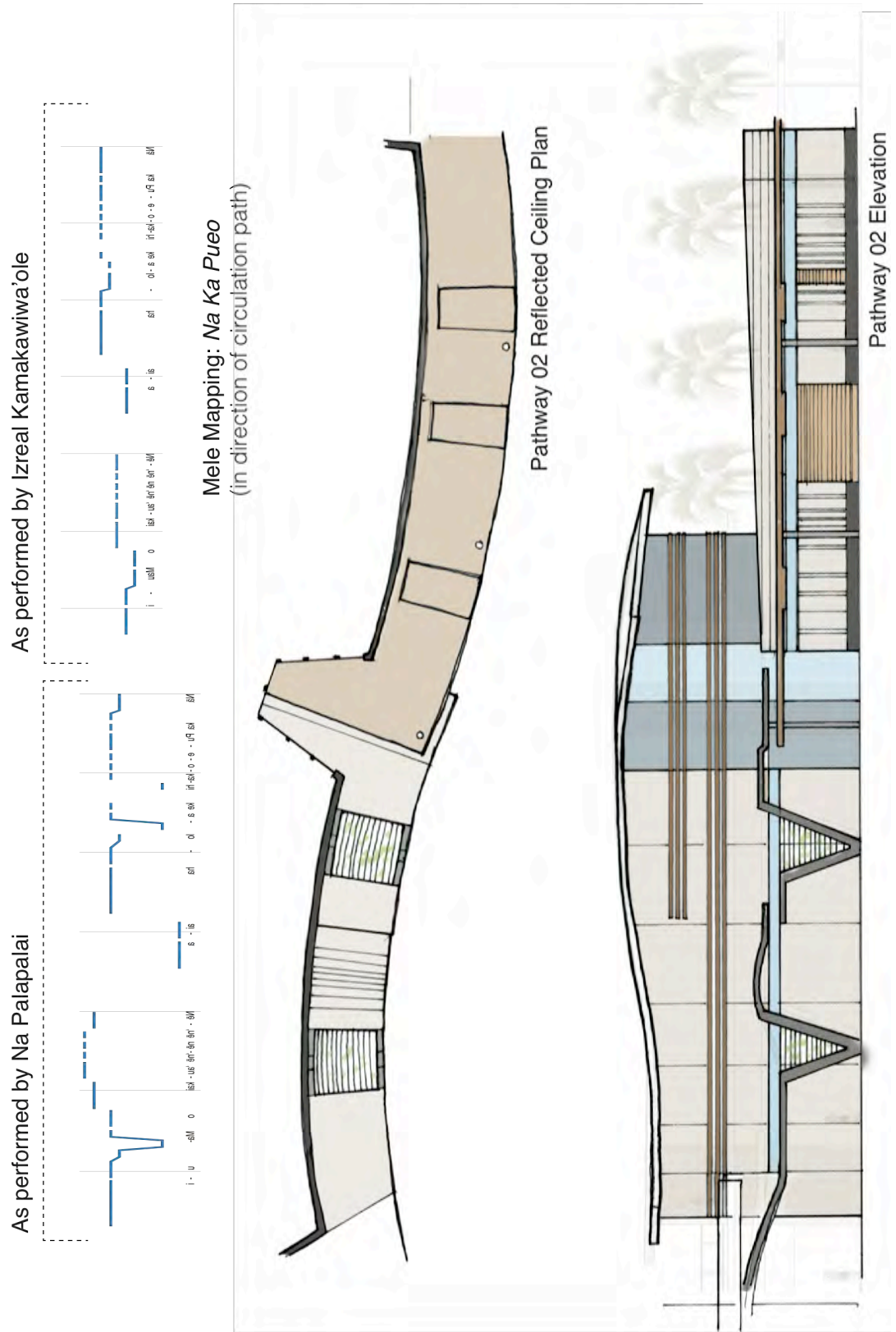
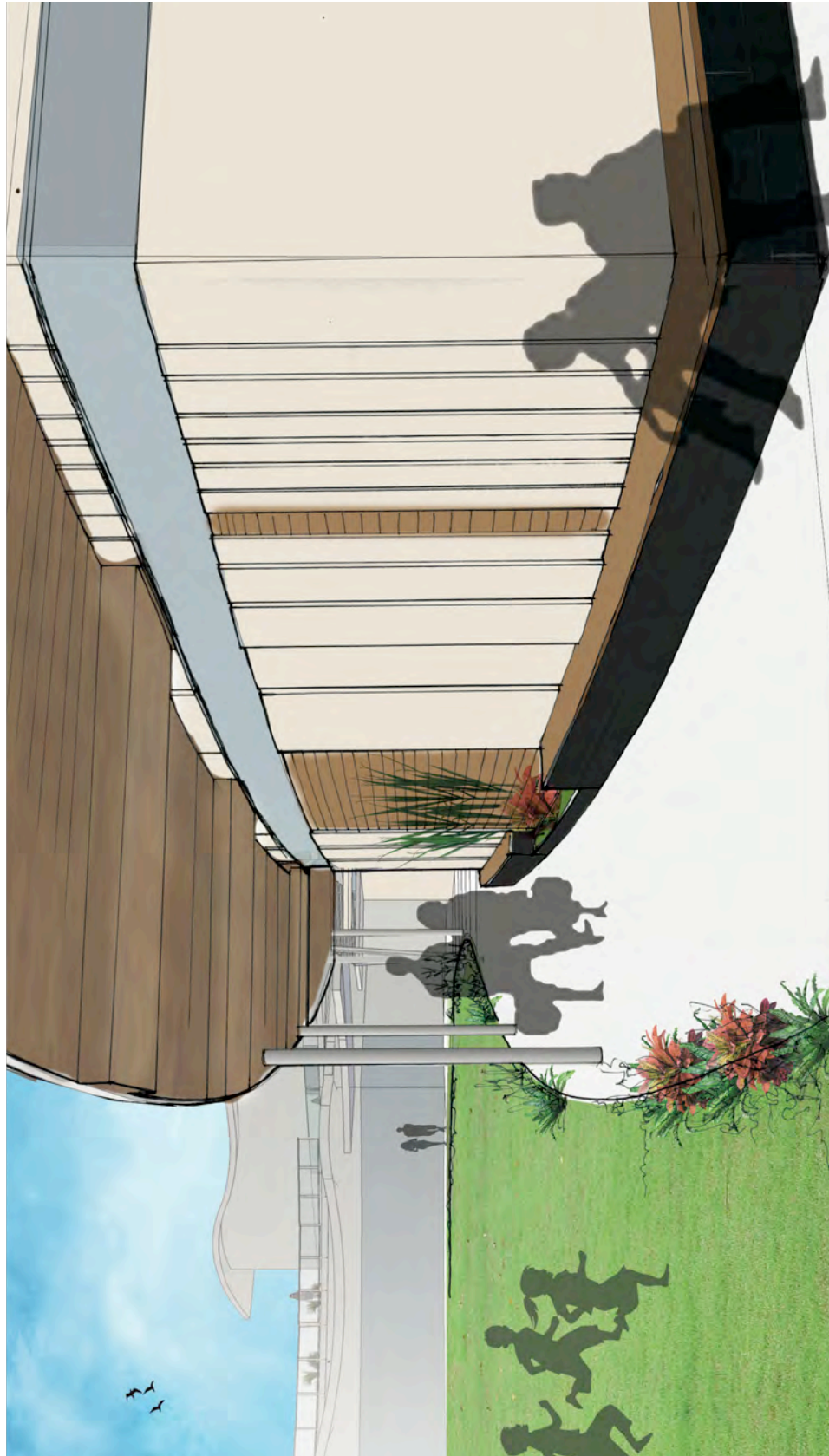


Figure 87: Pathway 02 Design.

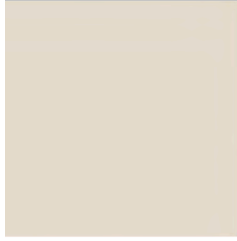


Pathway 02a Perspective

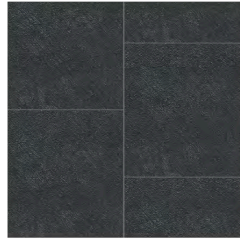
Figure 88: Pathway 02a Perspective.



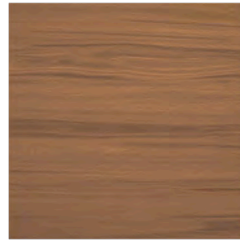
Wood Paneling
Ceiling of pathway,
Select areas of wall



Painted Smooth
Plaster

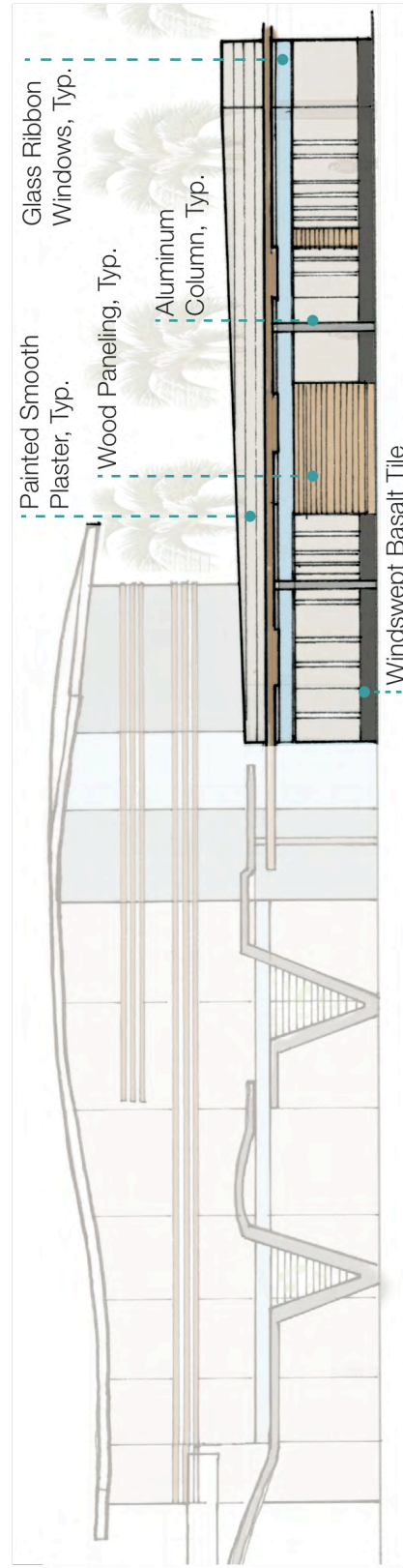


Windswept Basalt Tile
Benches



Wood
Top of benches

Figure 89: Pathway 02a Material Board.



PATHWAY 02a Materials Board



Pathway 02b Perspective

Figure 90: Pathway 02b Perspective

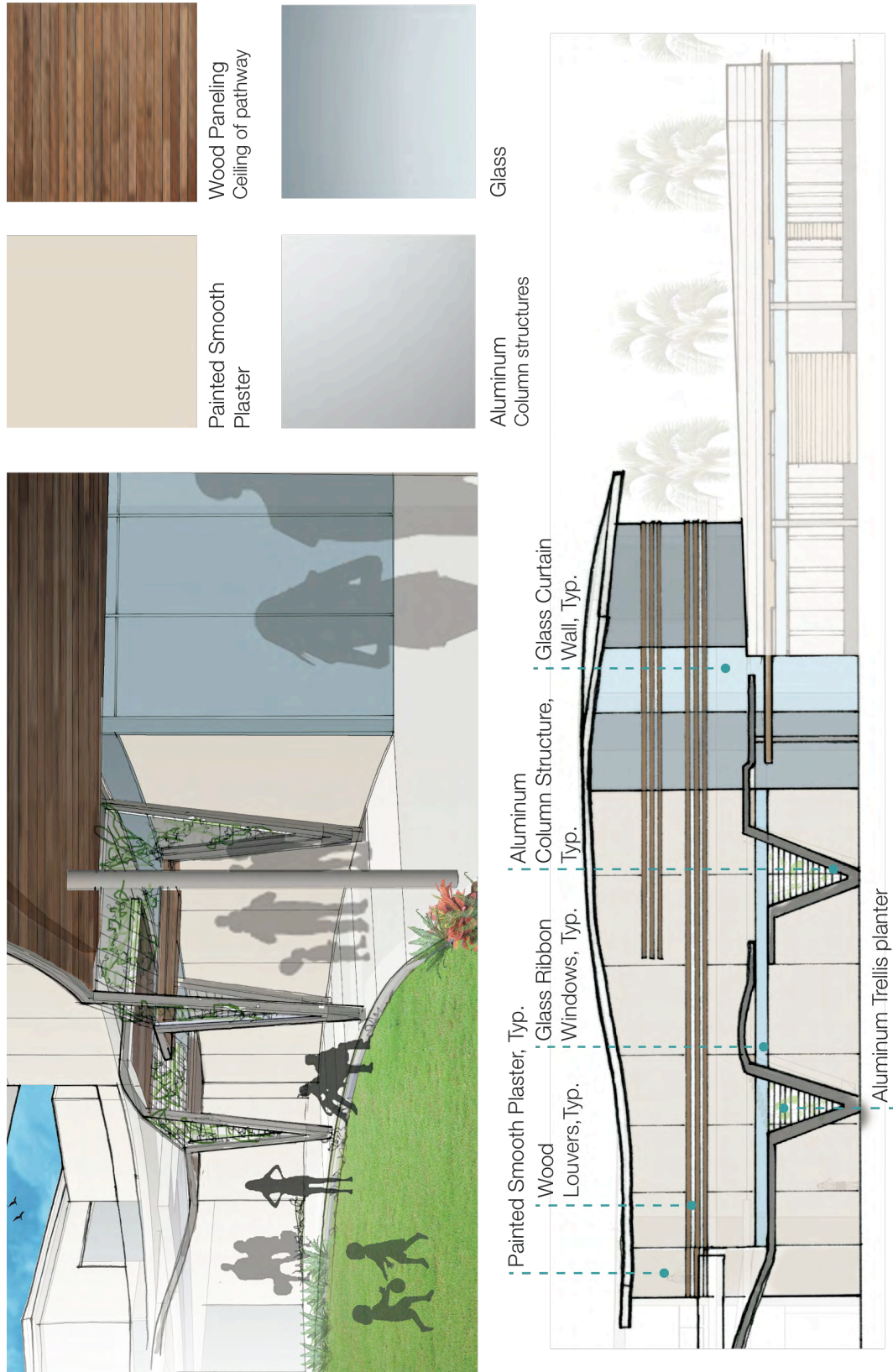
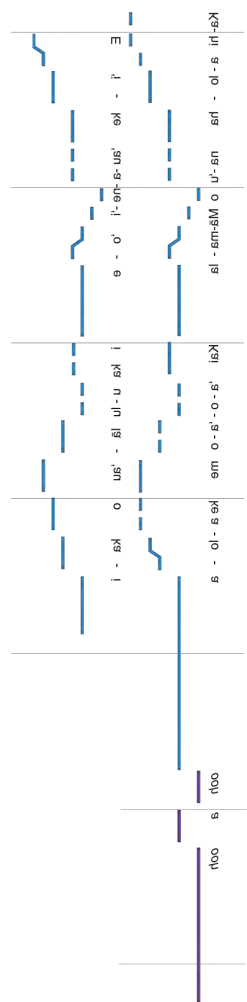


Figure 91: Pathway 02b Material Board.

PATHWAY 03: KA ULU LĀ'AU O KAI

The third pathway segment fronts the traveling exhibition space. Capturing the complex, organic melodies of contemporary Hawaiian music, *Ka Ulu La'au o Kai* features a light and airy melody. The mele mapping of this song indeed captures the complexity of the melody, as well as the rolling, billowy sound that overcome's one's senses when listening to this song. The organic form of the mele mapping also mimics the waves of the ocean in which ships pass through, something that is spoken frequently of in the poetic text itself. Because of this light and airy feeling, the design of this segment strives to create a light and airy expression as well with a cantilevered roof and curved forms.

The use of light painted plaster and wood panels also emphasize the organic forms found in the melody. As this exhibit faces north, the large glass windows allow natural light to fill the space as well as providing views into the traveling exhibit space.



Mele Mapping: Ka Ulu La'au o Kai
(in direction of circulation path)

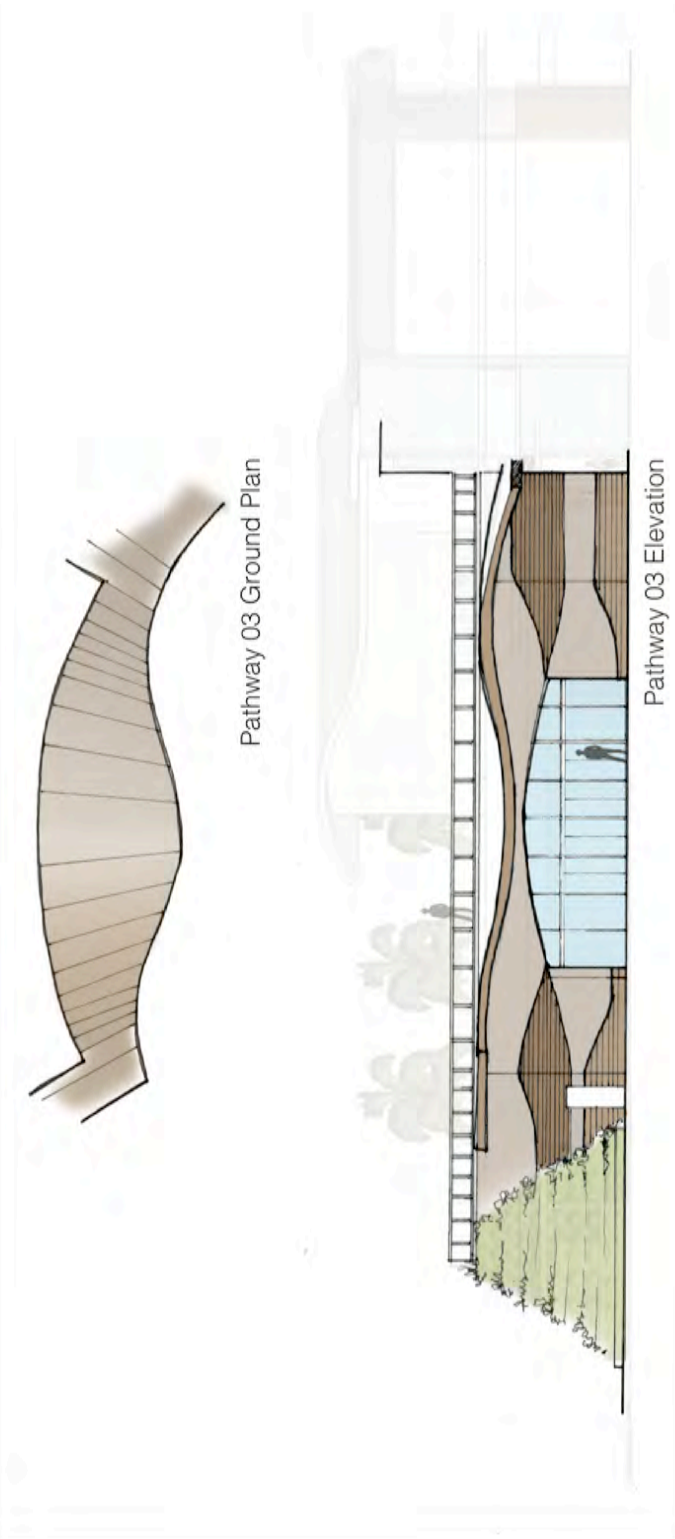


Figure 92: Pathway 03 Design.



Pathway 03 Persp

Figure 93: Pathway 03 Perspective.

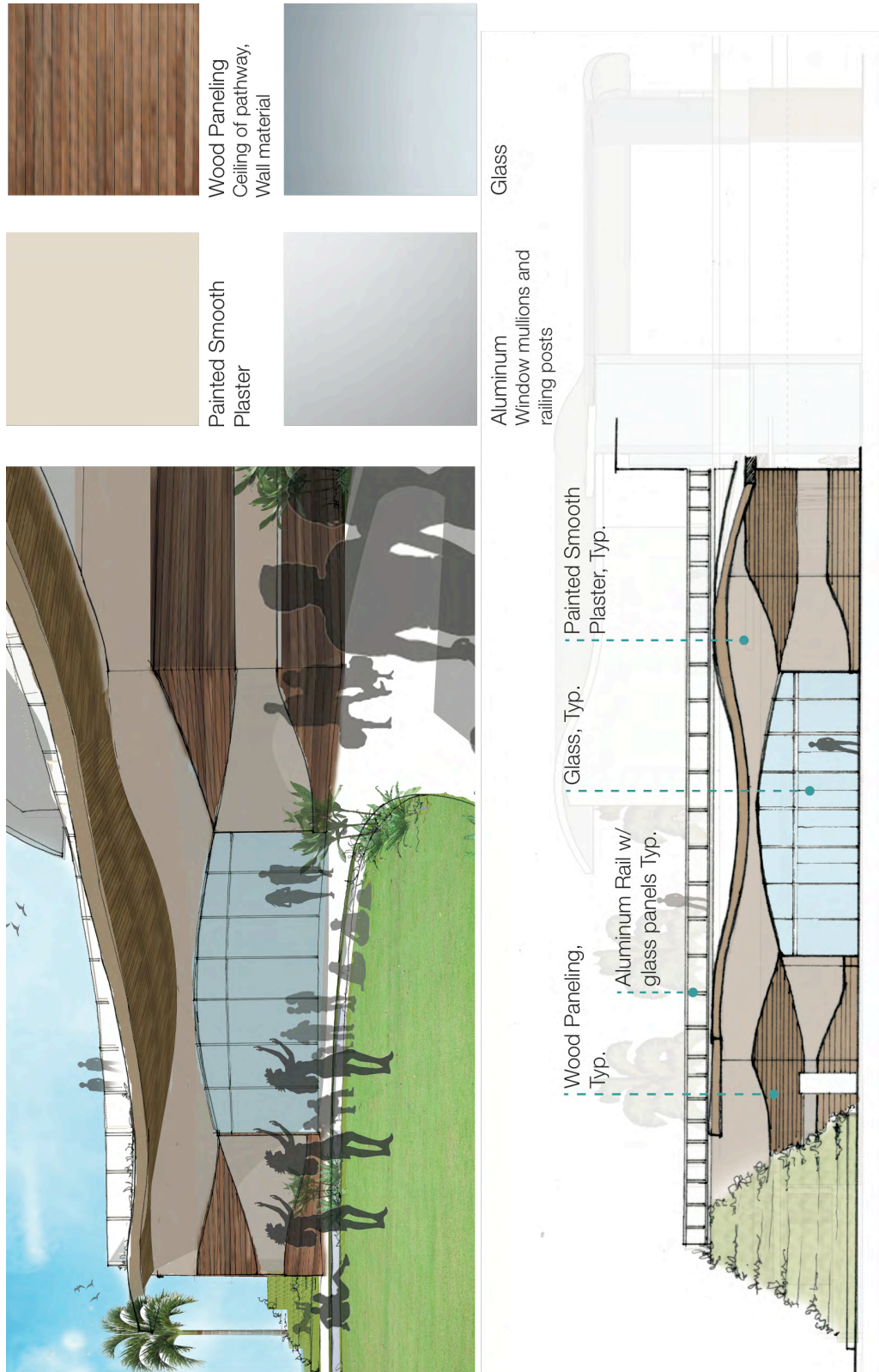


Figure 94: Pathway 03 Material Board.

PATHWAY 04: HENEHENE KOU 'AKA

The final segment of pathway starts at the Café and works its way into the landscape wrapping around the sound garden. As the *mele*, *Henehene Kou 'Aka* speaks of going to Kaka'ako to eat Aunty's beef stew, this *mele* was used as the inspiration for the pathway fronting the Café.

Similar to the previous pathway designs, the *mele* mapping interpretation is carried out primarily with the roof form. In this pathway, the *mele* mapping is translated in the roof form, and works its way down to the ground plane with a series of benches. These benches create a rest area in the cultural center, as well as maintaining an open view to the waterfront.

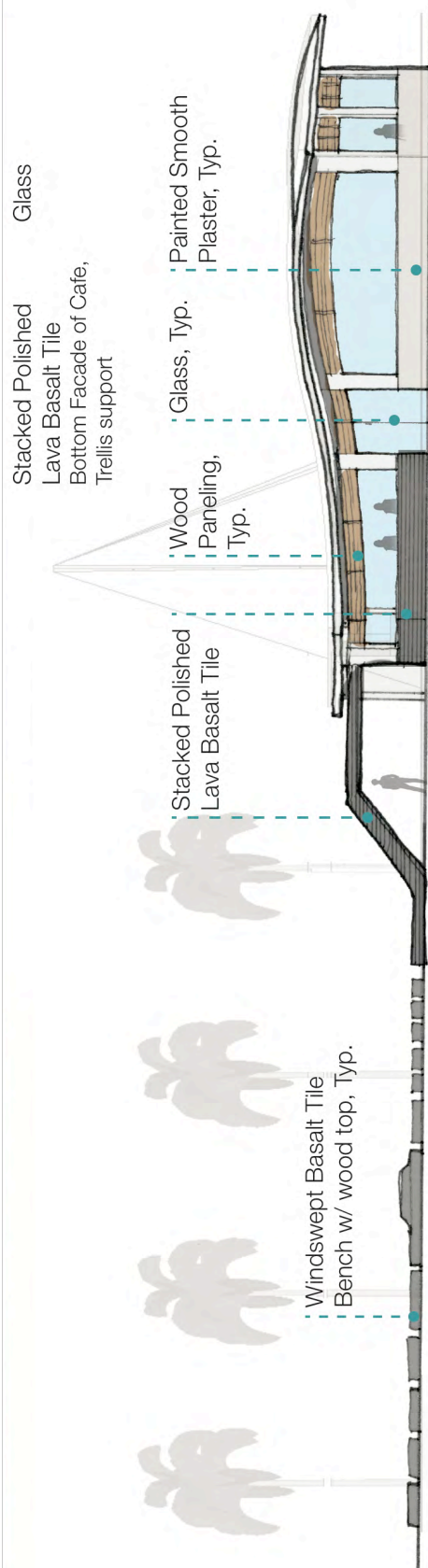


Pathway 04 Perspective

Figure 96: Pathway 04 Perspective.



Figure 97: Pathway 04 Material Board.



7.4 | DESIGN SUMMARY

The design of Kawaihuahua'iokealo: Hawaiian Music and Dance Cultural Center is a thoughtfully composed space for the preservation and perpetuation of Hawaiian music and dance. From adapting the musical elements for design established in Chapter 2, the design of the cultural center captures the essence of cultural identity present in Hawaiian music. Similar to the way in which Hawaiian music was analyzed in two parts, poetic text and musicality, the design process occurred in two parts.

The elements of Hawaiian music found in the composition and arrangement of poetic texts are reflected in the carefully adjusted and arranged spaces of the design. Using the design elements as a foundation provided valuable insight and depth into design decisions to ensure the relationship to Hawaiian cultural identity.

The musical expression of the design is captured within the rhythmic walkways that connect all main cultural center spaces. As a performer interprets a poetic text in his or her own way, this design is my interpretation of the site, music, and program. Spatial expression and interpretation of design relate to the musical expression of Hawaiian music.

CONCLUSION

SUMMARY

In response to the changing landscapes of urban areas in Hawai'i, this thesis seeks to establish a new approach in culture-based design. Contributing to the architecture field by proposing a method that looks to recover cultural identity in Hawai'i's urban areas through the Native Hawaiians' most precious cultural art. Hawaiian music shall remain a means for cultural identity, and if we can understand the structure and composition of Hawaiian music, we can find ways in which cultural identity can be conveyed in the structure and composition of space.

MAIN FINDINGS

The main findings of this thesis are the new methods of approach one can take when designing for Hawai'i landscapes. Analyzing the different elements of Hawaiian music from meaning and composition of poetic texts to the delivery and performance through music offered insight as to how Hawaiian music can be interpreted for design. In early stages of this project, musicality seemed to be an important part of what makes Hawaiian music unique in expression of feeling and emotions. However, after analyzing the melodic contours and performances of certain *mele*, musicality is primarily an expression of the performers interpretation of poetic text. With this said, it is the value found in poetic texts that offer the most insight and vision for design.

As designers, composing space in ways similar to the composition of poetic text can help inform design decisions that capture the cultural identity of Hawaiian people found within our music. The way in which the designer interprets spatial expression and design, is open to the interpretation of the designer, similar to the interpretation of a musical performance by a particular artist. Yet if the composition and arrangement of space follows the design elements inspired by poetic text, this will provide the most value in design when applying this approach to design.

FUTURE RESEARCH

The design of Kawaihuahua'okewalo: Hawaiian Music and Dance Museum is in conceptual stage. When beginning design, analyzing *mele* of Kaka'ako was an

important aspect in determining the success of its outcome. The very limited selection of *mele* speaking of the Kaka'ako area may have been a weakness in trying to fully test the abilities of this design method. In future research, it would be beneficial to test this method on sites with more available resources and *mele* to be able to design site specific.

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GLOSSARY OF TERMS

‘ili‘ili	smooth water-worn stones held between the fingers of both hands and played like castanets
‘ukeke	musical instrument of thin coconut stem and midrib held over the mouth
‘uli‘uli	gourd rattle usually decorated at one end with feathers
centered contour	inflecting tones from a central axis
datum	line, plan, or volume of reference for composition
hapa haole	songs with the use of English words
HCDA	Honolulu Community Development Authority
heiau	traditional place of worship
<i>hīmeni</i>	sacred hymns
hula	Hawaiian form of dance
hula ku‘i	songs used for dance that combined old and new elements. Usually accompanied by guitar and ukulele
ipu	gourd
ipu heke	single or double gourd joined together that keeps rhythm by pounding gourd on ground or with hand
ka‘eke‘eke	bamboo cylinder open at one end that is struck on floor to produce a tone in relation to its length
kala‘au	wooden sticks struck together or on ground to keep time
kanikapila	an impromptu or informal gathering of practitioners and artists who come together to play music and/or dance hula
kaona	hidden meanings
kaulana	famous or majestic
kipuka	cultural oasis
linked assonance	repetition of words or word sounds at the end of a line and beginning of the next
<i>mele</i>	song, anthem, chant or poetry
<i>mele hula</i>	rhythmic chants, often accompanied by percussion instruments for the use of dance.
mele mapping	a musical mapping system created for this thesis illustrating an abstracted melodic contour of <i>mele</i>
<i>mele oli</i>	chant or poems that are recited strictly with the use of ones vocal instrument
<i>mo‘olelo</i>	story

musicality	the musical language of a song in terms of rhythm, tone, harmonies, etc.
OHA	Office of Hawaiian Affairs
pahu	drum made from trunk of coconut tree, covered with shark skin
papa hehi	wooden treadle board played with one's foot
paraphrasing	referring to the translation of traditional ideas in modern ways
parti	a basic scheme or concept of design
poetic text	the language of a poem, chant, or song in and of itself; the meaning and arrangement of words that describe places, people, histories, etc.
pono	Hawaiian idea of balance or completeness
pop-up commercial	flexible retail spaces that can accomated traveling pop-up stores or kiosks.
pu'ili	split bamboo rattle struck against itself or dancer's body